

THE NEW YORK TIMES

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK

VOL. XV., No. 389.

NEW YORK: SATURDAY, JUNE 12, 1886

Part 1

Alfred Ayres on Utterance.

THE MIRROR thinks that I err in attaching as much importance as I do to the utterance of the lines in stage personations.

If I do err herein, I err in good company—I err in company with all the great actors that have lived. It is, has always been, and it always will be their superior elocution that especially distinguishes the greater from the lesser histrions. It is chiefly by their mode of speaking their lines that we judge of the merits of actors, no matter what the character of drama may be that they appear in, and the higher the character of the drama the easier it is to judge by their utterance of their respective merits.

If the great players of the past are made the subject of conversation by those that have seen them, what is recalled, what is dwelt on? Is it the manner in which they walked, stood, sat or gesticulated? Never! It is always the manner in which they spoke this speech or that, or, possibly, the manner in which they uttered a single sentence. Mr. Forrest never tired of descanting on the merits of his great predecessor, Edmund Kean, of whom he once said to me:

"You might take a Betterton, a Garrick, a Kemble and a Talma and add to them old Roscius of Rome, and the sum of them all would not make one Edmund Kean."

But did Mr. Forrest, in speaking of Kean, ever dwell upon anything but his wonderful elocution? Never! In rhapsodizing on the marvellous powers of Kean in my hearing, he once said:

"I would give fifty dollars a week for the rest of my life and fifty dollars a week for fifty years after my death, if my estate were sufficient to do it, to hear anyone read Othello's 'Farewell' once a week during the rest of my life as Edmund Kean used to read it. I have tried for years and years to read it as he read it, to produce the effect with it that he produced, yet I have never succeeded but once. It was down at the old Broadway Theatre. One night I struck the keynote and went through it to my entire satisfaction and was awarded with five distinct rounds of applause. I went home happy—I thought I had it at last; but I hadn't. I have never been able to do it since. God Almighty was pleased to inspire me for that one occasion, and for that one only."

I have also heard the late Charles Kemble Mason—who played with Kean often—and the late Thurlow Weed speak of Kean, and, like Ferrest, they both dwelt only on Kean's wonderful powers as a reader. Mr. Mason said: "The words flowed from his lips with the ease that the wind blows through an *Aolian* harp." Yet it was not the tones of Kean's voice that gave to his utterance its wonderful fascination, for his voice, except in the lower register, was not good. The distinctive characteristic of Kean's utterance was the intelligence he breathed into every sound he uttered, which intelligence was not more the product of his genius than it was the fruit of close study; for, according to Barry Cornwall, erratic as Kean was, in studying his parts, he was most painstaking. Greatness does not seem, in his case any more than in the case of others, to have been achieved without labor.

If one would learn what importance the greatest French players attach to the speaking of the language of their parts, we have only to turn to Legouve's "Art of Reading." We there find that Legouve's first dramatic work, *Louise de Lignerolles*, was rehearsed sixty-eight times before the players, the great Mlle. Mars among the number, were thought sufficiently schooled in their parts to appear in them in public. Legouve was present at every rehearsal, and he tells us, indirectly, that every pause, inflexion and emphasis was attended to. Indeed, from his account we could infer that during the whole time they were occupied only with the dialogue. He says that the instant his directions to the players became in the least unnatural, untrue to nature, Mlle. Mars would reproduce his tone with a striking exactness, but also with a *leettle* exaggeration—just enough to make it appear ridiculous.

"One day," Legouvé says, "my lesson was really an admirable one. The moment La Mars appeared everybody could see that she was fatigued, rather absent-minded, and little disposed to surrender herself to her part. At the beginning of the second act comes a scene demanding a good deal of energy. Mademoiselle got through it all in a low tone of voice and almost without a motion; still not a single effect, not a single point, not a single fine shade of the sentiment was left unexpressed or neglected. They were all there; beautifully brought out, made perfectly visible.

It was a highly-finished picture seen in a dim light; it was a fine piece of music softened, perhaps sweetened, certainly not deadened by the distance. * * * It was a revelation to me. I began now to understand on what broad foundation the art of elocution must rest."

In the same chapter we have evidence that amounts to proof, if we credit Legouvé, that Rachel attached as much importance to utterance as the veriest elocution pedant that has lived. Legouvé says: "Rachel's flame is linked indissolubly with a whole morning's serious labor, the memory of which I shall never forget. The piece was still Louise de Lignerolles, which Rachel wished to play after Mars' retirement. In one scene there is a somewhat remarkable passage. It contains not more than thirty lines, but to these thirty lines Rachel and I devoted not less than three hours' close study. Never before had the power of

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And these thirty lines are in a prose play of every-day life that offers few of the difficulties encountered by the reader in any one of our classic or standard dramas that are written in verse. Perhaps *The Minor* will say that they, too, showed "the elocutionist's bias!"

To come nearer home and to our own time. Why is it that Mr. Boucicault gives better performances with the same people than anybody else? Is it because he makes those that play under his direction walk better, stand better, sit better, or gesticulate better? No. It is because he makes them speak better. It is because when he directs a rehearsal he, unlike any other director we have, becomes a teacher of elocution. He knows that in order to make the thought in his dramas easy to seize, as much depends upon the manner in which the language is spoken as upon the language itself; hence his attention to every pause, emphasis and inflection.

is ungraceful in action and is singularly lacking in force; while Mr. Ward has a good voice, a handsome face, a symmetric figure, is graceful in action, and has abundant force; yet Mr. Irving has an undisputed place among the first, while Mr. Ward is, as yet, hardly accorded a place among the second. Will anyone contend that this difference in their respective positions is not owing to the fact that in Mr. Irving's elocution—faulty as it is—there is an exhibition of intelligence that in Mr. Ward's elocution is wanting?

ALVAN ATTEN

A Thirty-Eighth

In almost every association by which men seek to gain an honorable living, we find hands stretched out to minister to the worker and to assist those who have not found their place. In all professions and trades there are associations for



LOUISA ELDRIDGE.

concentrated attention, the fineness of keen appreciation, and the modest but overwhelming sincerity of this truly admirable artist so astounded me, so enchanted me! It was a splendid lesson for mutual instruction. With what ardor we set ourselves to work at the task! The great end to be attained was that Rachel should not fall behind her immortal predecessor. Not a single one of these three or four hundred words that we did not examine, inspect, turn this way, that way, every way, to discover the true, living and penetrating accent. Three such hours are worth

whole months of ordinary labor."

Here we have, as we see, one of the cleverest men in France, and a woman who is looked upon as having been as great an actress as the world has ever seen, spending a whole morning over the reading, the utterance, the delivery, the elocution—call it what you will—of a passage of not more than thirty lines.

tion at the rehearsals under his direction. It is well known that Mr. Boucicault completely revolutionized the late Mr. Charles R. Thorne's style of delivery during the rehearsals of *Led Astray* at the Union Square Theatre, some ten or twelve years ago. Mr. Boucicault, no doubt, has as mean an opinion of the average (self called) elocutionist as other sensible people have, but that Mr. Boucicault does not put a low estimate on the value of elocution is sufficiently shown by his practice.

If still further evidence is wanting that we cannot easily attach too much importance to the speaking of the lines in stage representations, we have but to compare two such players of tragic parts as, say, Henry Irving and Frederick Warde, with the view of discovering why the one achieves so much despite his disadvantages and why the other achieves so little with all his advantages. Mr. Irving has a bad voice, a plain face and an ungainly figure,

study, aid and charity—in all, save one, and that one the hardest of any—the stage. There are societies of artists—pictorial and sculptural—where the student can be taught and enjoy the privileges of models and examples by which to attain proficiency. There are exhibitions in which their works can be shown to the public, and there are bonds of brotherhood by which the weak and needy are helped on their rocky road. In medicine, there are hospitals and colleges to study in, libraries to refer to, and material help to be obtained when needed. In music, there are conservatories to learn in, church choirs to practice in, and to gain a subsistence while learning the art. But in the drama there is nothing. The actor's trade has to be acquired in the theatre. No aid is given to the struggling aspirant by outside hands. The dregs of puritanism yet clog the efforts of all who would tread the stage worthily. The stony path must be trod alone.

THE NEW YORK MIRROR.

The Actors' Fund Meeting.

The fifth annual meeting of the Actors' Fund of America was held at the Bijou Opera House at 2 o'clock on Tuesday afternoon. Long before the time the streets of upper Broadway became as though the Rialto had been turned loose.

An hour before this the Trustees had met with closed doors and, according to custom, appointed a committee to nominate a ticket for the election. Speculation was rife as to the result of their deliberations, but as the Fund's affairs had been governed most sagaciously and efficiently by the retiring officers, the feeling was general that their choice would meet the general approval.

When at 2 o'clock President A. M. Palmer struck his gavel on the desk to call the assembly to order, there were present between two and three hundred professionals. Among those who occupied seats were Arthur Wallack, Fred. Deibis, Leon J. Vincent, John B. Murray, Joseph Mack, J. Charles Davis, N. S. Wood, M. C. Daly, Joseph P. Winter, A. G. Enos, Joseph Wilcox, W. B. Henry, C. W. Allison, C. G. Craig, Harry Gwynnett, Kate Singleton, May Fonda, M. J. Jordan, Frank G. Cotter, Jay Hunt, Roland Reed, E. G. Gilmore, W. J. Leonard, Marion Clifton, Charles Melville, Dr. Robert Taylor, Charles Frew, Gertrude Elliott, Frank Drew, Dr. McDougal, Frank E. Ross, Mark Price, Maurice Pike, W. J. Fleming, W. G. Peterson, Miss Lodzki, Young, C. E. Callahan, Harry Watkins, Edward Lamb, Robert E. Stevens, Neil Gray, E. J. Mack, Louis Harrison, Charles Parsons, George Fawcett Rose, W. B. Cahill, James Dunn, Miss Edwards, Horace Wood, William H. Reynolds, Edward Horas, Colonel John A. McCull, Mrs. Louis Eldridge, Charles Hanson, H. W. Rockwood, W. C. Tompkins, Myra Goodwin, E. L. Tilton, J. L. Carter, Thomas Jackson, Charles Glynn, J. H. Fitzpatrick, Jacques Martin, Percy Melton, Alfred Beck, Bert Kenwick, D. G. Longworth, William Gill, Sydney Rosenfeld, M. Gallant, Henry Avelling, Henry C. Beck, Frank Ward, William S. Harkins, T. Allston Brown, Alfred Poole, Charles S. Dickson, Leon J. Monaco, S. E. Porter, A. C. Moreland, Leonard Grover, Charles T. Vincent, Joseph Grimes, James J. Tighe, Charles B. Weiss, E. S. Grant, Charles Foster, Daniel Fitzpatrick, John Swinburne, Ernest Barron, T. J. McGuire, Jay Hunt, A. R. Cassarun, George R. Butler and Charles Malvina.

At the presiding table sat the President, A. M. Palmer, looking in the best of health despite his reported illness, while grouped about him were Harry Miner, John F. Poole, Colonel William R. Blau, Harrison Grey Fiske, Assistant Secretary R. A. Baker, Edward Aronson, Samuel Colville, John P. Smith, William Henderson, Isaac Fleishman, Edwin F. Knowles and Colonel Morris.

Business opened with the reading of the minutes of the last annual meeting by Assistant Secretary Baker. These were approved. President Palmer then delivered the following address:

Address and Greetings.—The Actors' Fund of America completed its fourth year of its history, and we may well congratulate ourselves upon the work already accomplished, as well as upon the well founded basis for future work in which this association may be engaged. I could not but be thoughts soberly upon the fact that the Trustee's have not been in a position to increase its funds up to the point which has recently been realized. I think, in any event, measured by the members of the dramatic profession. As a consequence, our Fund stands at this moment both in the interests of its members, in the colors and atmosphere with which they are apportioned, and I believe in the interest of the profession, for above \$100,000.00 has been expended in the enforcement of the principles of the Fund.

From the start, there has been paid out for relief of sick and needy expenses, the vast sum of \$25,000.00, and the total amount of money raised for relief and for investment reaches the sum of \$92,000.00. The number of names actually relieved has been 2,000; however, we have been in a position to extend relief to others, so that it is only the sick and able-bodied whom we can relieve if extended, it will be more and more by all, I believe, that the cry raised in the early days of our history, that there was no need of this Fund, that the ground proposed to occupy was already covered by others, etc., etc., ad nauseam, and that our organization is not in a position to the interests of young girls, nor in motives which I can only characterize as being somewhat dubious. To whom, it may well be asked, could the members of the Association afford to contribute during the past five years, if there had been no Actors' Fund? To whom did the helpless members of our profession turn for help before it was inaugurated? Who would they turn if it should be destroyed? The Fund came at the right moment, and, as I have said in other occasions, it will remain, long after we are gone, in the hearts of those who come after us, with care for the administration of its benefits and those who receive them. [Applause.]

The year just closing has been an eventful one in our history. As the report of our Treasurer will show you, the grand total of receipts compares favorably with that of any other year, notwithstanding its shortness, with last year's balance, \$10,000.00. Among the items which go to make up this sum are those which are particularly to be noticed. One is the amount received from the State of New York, largely through the efforts of the Legislature, which was largely in excess of the amount received from the State in any previous year. The Treasurer's report for the year 1885-6 shows the total amount received from annual memberships to have been \$6,000.00. During the past year we have received from annual membership the sum of \$24,454.50, besides the sum of \$4,000.00 from life membership. Large as this income sum is, however, and gratifying as has been the increase in the amount of the payments from annual membership, it is to be regretted that the same number of dues remain unpaid, and also that instead of having, as we now have, something like two thousand names upon our rolls, we ought to have at least four thousand names. There is no member of our profession who can afford to contribute annually the small sum of two dollars toward the support of this Fund, and it is the common sense of the Trustees that each man's income sum, from this source, will issue no sufficient to meet all the expenses of the administration of the Fund, so that the amount received from other sources may go untouched to the charitable uses for which they are contributed.

The other item in your Treasurer's report which calls for notice is the one having reference to the sum deposited in the money paid into the City Treasury for the benefit of the Poor and Destitute, to be used by the Board of Estimate and Apportionment. Largely through the efforts of your Trustees the Legislature of 1885 passed a law whereby the monies derived from this fund, which for many years were most unjustly appropriated to the benefit of the Reformation of Juveniles, were turned over to the Board of Estimate and Apportionment to be paid into the City Treasury.

It is to be regretted that the amount paid into the

City Treasury was but \$1,000.00, and that the amount remaining but even to the present time is \$4,350.00.

This year the Legislature of the State has confirmed the view taken of our claims upon these monies by the Board of Estimate, and has passed an act directing that the Mayor shall pay to us directly, without any action upon the part of the Board of Estimate, the sum of fifty per cent of all moneys derived from theatrical performances, of which the sum only awaits the Governor's signature to become a law. [Applause.]

Opposition, it is understood, is being made to this law before the Governor, but we do not believe it will be successful. When it is considered that these moneys are derived from the managers of New York alone, by the operations of a law which, evidently, discriminatingly, and unjustly, gives preference to the managers of New York, and which, in itself, is a disgrace might be supposed, that for years they submitted to that tax, paying thousands into the treasury of this society, and that their own association with which their interests are bound up is to benefit to the extent of only one-half of the sum formerly given to this society, it seems to me that the present act of legislature must command this as being fair and just in every particular. We confidently expect that it will be.

With the sums derived from the sources above mentioned have come in, almost unexpectedly, to swell our receipts, it is to be noted with regret that the amount received from benefits has been comparatively small, the total being \$6,537.60, of which the New York benefits produced only \$5,536.00 gross, the Brooklyn benefits \$1,567 net, the Philadelphia benefits \$1,100, the Boston \$1,000, San Francisco \$1,000, and Oregon, San Francisco, New Orleans, Baltimore and Washington have given us no benefits, although (as will be seen by reference to the secretary's reports) calls have been made upon us from all these points. It is more than a matter of regret; it is a matter of wonder that your Trustees should be obliged to come before you with such a statement. Surely if there is any cause which should excite the sympathy and enlisted the interest of the members of your profession it is this. The Fund is for you and of you, yet in a season when a number of most successful benefits have been engineered in our own city, actors and actresses whose large salaries sought to enable them to be independent of such appeal, the Actors' Fund has been able to secure, from the entire United States, not half so much as it has paid out to keep absent west away from your sick and helpless fellows and to your poor poor down-trodden.

It is gratifying and fully agreed among the managers and actors who founded this Fund that no benefit (except in rare and special instances) should thenceforth be given in the City of New York, save those given for the Fund. This pledge has been forgotten or openly violated, especially during the season just passed, for not only actors, managers, singers and agents have had large and valuable benefits, but also others, too, in connection with our profession, who used to be entitled to the services and attention of those who cannot find time to devote to their own charity. [Prolonged applause.]

Of course it was never understood that there might be instances in which worthy and necessary individual benefits or testimonials should be given, and it was never intended that they should be interdicted; but it was understood and entirely agreed that the persons in the year to come, this pledge may be renewed and kept, and that next year's statement may show that the Actors' Fund has received through the direct efforts of our profession for distribution among its two hundred and fifty dependents a sum worthy of us and of our sacred cause.

The Secretary's report shows that relief has been afforded to 875 persons during the present year. Of these 875 were actors, 21 were variety performers, 14 were opera singers, 6 were ministers, 8 were dramatic authors, 8 were dancers, 16 were musicians, 19 were machinists, 10 were dramatic agents, 1 was a manager, 2 were scenic artists, 4 were circus performers, 1 was an engineer, 6 were property men, 1 was a doorkeeper, 1 was a cleaner, 1 was a wardrobe keeper. The number of benefits paid for by the Fund was 50, of which 35 were in New York, 10 in Chicago, 1 in San Francisco, 1 in Boston, 1 in New Orleans, 1 in Denver, 1 in Newark, 1 in Flint, Mich., 1 in Batavia, N. Y., 1 in Philadelphia, 1 in Brooklyn, 1 in Albany and 1 in Lynn, Mass. In this work the actual money directly expended was \$9,450.00.

The Trustees determined early in the past year to carry out the wishes of the members of the Association, as expressed in their resolution in 1883, in the purchase of a suitable burial plot. A committee consisting of six was appointed to select a cemetery and a location, and, after careful deliberation, a charming spot was determined upon in the Cemetery of the Evergreens, near East New York. The lots were at first selected and sold for afterward it was determined to add ten lots more, the price for the whole being \$3,000. The grounds have been graded and enclosed, and it is hoped they will be ready for use during the present year. A suitable monument has been designed and a contract has been made for its erection. In erecting this monument the Trustees do not intend to encroach in any way upon the charity fund, and they have accordingly established and invited subscriptions to a Memorial Fund. Up to this time the subscriptions amount to \$1,400, about \$1,000 of which have been directly contributed by the members of the Union of Officers. The total cost of the monument will be about \$9,000.

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The residence and business rooms of the Fund at 21 Union Square are being used more and more each month by the members, so that the design which the Trustees have long had in view of making our association not only a source of help to the sick and needy, but also of comfort and improvement to the well, is slowly but surely being realized. It is only a question of time when we shall move, through the agency of machinery and the more general use to be made of our headquarters, a building of our own in which can be located not only the executive offices of the Fund, but also a reading room and library and an Actors' Exchange. If each one of the members of the Association who are at present active and interested in our affairs would only give five dollars, there is no good reason why this desirable object, which so far as we are concerned has only been a possibility, may not be an accomplished fact.

In the hope that we might still further increase the usefulness of our Fund and enhance its value to the actor, your Trustees, recognizing the fact that there is no true charity than to help to honest laborers who cannot always help themselves, have recommended to the Board of Trustees the opening of our Registry Bureau so that it will not hereafter not only as a register of the names and addresses of the members of our profession scattered in the Association, but will also endeavor to secure engagements for them and to do all the legitimate work of a Dramatic Agency.

It is intended, of course, of course, not to extend beyond proper limits, nor to exceed what it is not a serviceable plan, the idea being no good reason why an effort at least should not be made to give to our members all the advantages which a thorough organization like ours possesses. If the effort is an impracticable one it will soon be proved, but if, as we hope, the Fund can, in addition to its other work, become the useful and impartial intermediary between actor and manager, it will be a fortunate thing for both actor and manager, and a fortunate thing for the Fund as well.

The full list was as follows:

President—A. M. Palmer.

First Vice-President—Colonel William E. Sims.

Second Vice-President—John F. Poole.

Treasurer—Samuel Colville.

Secretary—Harrison Grey Fiske.

Board of Trustees—A. M. Palmer, H. C. Miner, William Henderson, Samuel Colville, John F. Poole, M. H. Mallory, Edward Aronson, Antonio Pastor, T. H. French, E. G. Gilmore, R. E. J. Miles, J. Fleischman, Eugene Tompkins, Edwin F. Knowles, John T. Ford, John P. Smith and Harry Watkins.

Mr. Phillips—I would suggest that Manager J. H. McVicker's name be placed among the Board of Trustees instead of that of Mr. Ford.

President Palmer—While we all admire and love Mr. McVicker, still I must inform you that he has never thought it best to join the Actors' Fund. He is therefore not eligible to the position.

A voice in the back of the hall suggested that R. M. Hooley, of Chicago, be put in place of Mr. Ford. The motion in that shape, after some discussion, was put and carried.

A gentleman in the audience next intimated that the reason be given why anybody should be put in Mr. Ford's place.

President Palmer—The members of the

Actors' Fund have a perfect right to make any substitution they like in their list of officers without giving any reason whatever.

A motion was next made that the ticket as amended should be elected by acclamation, and this was done without a dissenting voice.

Mr. Phillips—if it has been thought that personal dislike or feeling prompted me to suggest Mr. McVicker's name in the place of Mr. Ford, not knowing that the former was not a member of the Fund, I would like to state right here that I have no feeling whatever against Mr. Ford, but that I made the motion simply because I thought Mr. McVicker would be a more active member.

President Palmer—I think and hope that all of the members of the Actors' Fund understand that we are not here to vent any personal feelings, and that our only idea and incentive is the general good of the organization and of our profession.

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President Palmer—I would like to speak of the agency or bureau that has been opened by the Actors' Fund, and to say that I think that act-

Upon request, Mr. Fiske followed the reading of his own report with that of the Treasurer, Samuel Colville, which read as follows:

From June 1, 1885, to June 5, 1886, INCLUSIVE.

June 1, '86.—To balance cash on hand as shown by annual statement, audited and approved this date..... \$9,189.94

Also \$97,000 in U. S. Govt. 4 per cent registered bonds in the name of "The Actors' Fund of America," now in private safe of Central Safe Deposit Co., 71 West Twenty-third Street, N. Y. City.

One year's interest on \$97,000 U. S. Bonds..... 1,206.00

Five life memberships..... 248.00

Memberships and entertainments thereto..... 2,124.50

Oct. 1, '86. Theatrical license appropriated..... \$1,850.00

Jan. 27, '86. " " " 3,500.00

Feb. 8. Donation by Edwin Booth..... 300.00

Feb. 12. " " " Comedian Gen. Co., Inc. 300.00

May 17 and 18. Donations by Fred. Deibis and Hoyt toward Bartley Campbell's treatment in Bloomingdale Asylum..... 300.00

March 24. Donation by New York Clipper..... 50.00

Dec. 12, '86. Randolph Aronson, benefit at Casino..... 1,150.00

12. " " " Knowles and Morris, benefit at Grand Opera House, Brooklyn..... 1,567.00

4. '87. Triple benefit, Wallack's Daily's Madison Square..... 1,132.50

18. " " " Benefit, Academy of Music, Philadelphia..... 1,104.60

May 1. Benefit Boston Theatre, Boston..... 2,003.50

June 7, '86. By disbursements per weekly requisitions and vouchers \$16,307.00

Twenty-four burial lots, Evergreen..... 3,000.00

Balance in treasury..... \$6,739.15

Cash in Bank of the Metropolis as subscription to the Memorial Monument..... 1,588.00

To order from Philadelphia Lodge, B. P. O. of Elks..... 250.00

To order from Antonio Pastor..... 30.00

Myra Goodwin..... 30.00

\$19,401.00

Balance in treasury..... \$16,307.00

All of which is respectfully submitted, and the subscriber begs to be honorably discharged from the onerous duties of Treasurer.

SAMUEL COLVILLE.

All of the reports were adopted. Referring to an item in the report of the Treasurer, Frank G. Cotter arose and asked whether the fact that the sum of \$300 had been subscribed toward the maintenance of the afflicted playwright, Bartley Campbell, meant that after that sum had been expended he would be placed on the charge of the Fund. He merely asked for information.

President Palmer—All such matters are for the future. The sum has not been yet exhausted, and we cannot tell what action the Board of Trustees that the Fund is about to elect will take in the matter, although I incline to the opinion that they will decide that he shall be taken care of as long as is necessary. [Applause.] The nomination of officers is now in order.

A. C. Moreland then read the ticket submitted to the pleasure of the Fund by the Board of Trustees:

"For President, A. M. Palmer," was first read.

A big and prolonged cheer greeted this announcement, and it needed no prophet to see that the able manager would be re-elected without a dissenting voice. Following the applause the names of the other nominees were also greeted with telling approbation, the cheering and general hand-clapping that followed the announcement of Samuel Colville's name as Treasurer, although that gentleman had signified his intention of resigning the office in his report, being quite as great as that given by Mr. Palmer. The effect on the veteran manager was decidedly noticeable. A broad smile crept over his face, and he almost broke down as he heard the pleasure with which his name was greeted.

THE NEW YORK MIRROR.

At the Theatres.

Bound to Succeed is an English melodrama of the East-and-type. Indeed, at the trans-pontine theatres it held sway for several months, meeting the requirements of their patrons in its supply of sensation and theatrical effect. *Messrs. Conquest and Pettitt's* piece was produced on Monday night at Niblo's Garden before a fair-sized audience. It created a favorable impression, and although very unevenly acted, gave evidence of possessing the requisites of a popular success. The plot is made out of stale ingredients, and is of course lurid. It follows the fortunes of a man who is conspired against by several villains. He is given up for dead, and the chief scamp turns up in London with a bogus widow and claims upon the defunct's estate. But the good young man has a loving wife already in England. So when he puts in an appearance the Boss Villain schemes to keep him out of sight by mixing him up with a murderous affray and making him a fugitive from justice. Eventually by a dying man's confession Mr. Hero is cleared from suspicion and restored to respectability and his lawful wife, the bogus widow repents and the Boss Villain is punished as he deserves. There are scattered through the story many scenes of the sort that stir the gallery boy's blood and set him to thumping the floor with his feet and shrilly whistling like a steam calliope. Augustus Cook acted the hero, Edward Fitzgerald, without much dash, and James E. Wilson gave Robert Randall all the attributes of melodramatic villainy. The one clever performance in the play was Gus Reynolds' Sandy Blake. Notwithstanding the ridiculous exaggeration of the character, he equipped it with many artistic qualities, and was very earnest, and, at times, dramatic. Charles T. Hagan played an Irishman in a quaint and eccentric fashion that caught the house. C. F. Montaine was satisfactory as a muscular person, while a sort of Chadband was grotesquely acted by G. Morton Price. Lottie Blair was the devoted wife, Mabel, and Nellie Pierce the villain's female accomplice. The play was very shabbily put on. Properly mounted and with a cast of greater ability it should become popular. Next week John P. Smith's Uncle Tom's Cabin.

The People's Theatre did not hold a very large audience on Monday evening, except in the upper regions, when *One of the Bravest* was given its first metropolitan production. If cheers, applause and recalls go for anything, the drama is a success. At times the upstairs crowd was almost turbulent in its demonstrations of approval. *One of the Bravest* is a nondescript sort of play. It is not, strictly speaking, a melodrama. It might be set down as a cross between the latter and one of Harrigan's comedies depicting New York life. Larry Howard, the hero, has just been appointed to the position of fireman in the Department. The scene opens at a river dock, where Rufus Ward conspires to kill his business partner to benefit himself pecuniarily. An explosion of some sort is arranged, and George Heath, the partner, is blown into the river. Larry jumps in to the rescue, and drags the body ashore, when it is discovered that a crime has been committed. Ward persecutes Mrs. Heath, the widow, with his attentions, and succeeds in abducting her little daughter. The child is secreted in a Chinese laundry and opium den. Ward lures the mother to this den by a promise to restore her child. Hop-Wah, the proprietor, sends the child away in a basket, and when this is discovered by Ward he attempts to kill the mother. He is foiled by Hop-Wah, who turns out to be Larry Howard in disguise. This is a very brief epitome of the plot, which involves murder, robbery, abduction and arson, all well spiced with variety-house specialties. The climax of the second act is a house afire. The life-saving corps runs up its ladders and holds its blankets, and a round dozen of people are saved, with Larry Howard as the hero. The interior of an opium den is shown in the third act, with a negro and an Irishwoman "hitting the pipe." The last act is a picnic-ground, where red-shirted firemen and a drum and fife corps fill the stage. They march off and clear the ground, when the villains appear to receive their *coup de grace* after an *expose*. The weak spot in the cast was the star, Charles C. McCarthy, who was dwarfed by his surroundings. His performance of Larry Howard was very bad. It lacked the slightest force. In his natty fireman's suit he presented a rather pleasing stage presence, but that was all. But for his pretensions in the matter of big type his performance would almost fall beneath notice. However, Mr. McCarthy had one opportunity during the evening—his Chinese specialty, so well known in variety houses. In this he was excellent. But, on the whole, Mr. McCarthy can never be more than an element of weakness in *One of the Bravest*.

“ ”

Over the way at the Bijou Opera House this same operetta, under the title of *The Bridal Trap*, is given, but not to such great business as its rival at Wallack's. Rosenfeld's book is good, his lyrics poetical and his dialogue smart. The music is, of course, the same, save the orchestration, which is vastly inferior to the score used by McCaull, which, we are given to understand, is the composer's very own. The score at the Bijou is crude, noisy and unmusical, blatant with brass and weak in string. Roland Reed is funny, but it is the fun of burlesque, not of comic opera.

“ ”

The new Central Park Garden is prospering with Adolph Neuendorff's Grand Orchestral concerts. His band is complete and composed of first rate musicians. His music is good, well selected and well performed, and his public is happy. What needs there more?

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Ixion, at Koster and Bial's pleasant lounge, runs still to crowded houses. It is funny, musical and merry. The artists are all good; the piece is well staged; the band, though not large, is sufficient, and all goes well.

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Bella Thorne, the young California girl who was engaged by J. M. Hill and Edward Solomon to replace Alma Stanley as Donna Carmencita in *Pepita*, made a pronounced success in Boston. The press was unanimous in praising her voice, appearance and acting, and in hoping that she might soon return to the Hub.

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We lately had the pleasure of listening to a prima donna who unites voice, style, good looks and thorough culture, and who is fated to turn the heads of the public before long. Her name is Alice Rees. Her voice is a full,

brogue and that peculiar laugh that is inimitable. Nevertheless, Aunty Grogan was in the highest favor with the audience. As Rosie Grogan, daughter of Auntie, George Parker was pleasing when she refrained from dropping into the swing and gait of the serio comic and when she did not attempt the sentimental. Mrs. Heath, the widow, was played with force by Agnes Proctor. Rufus Ward, the gentle villain, was well played by Louis Barrett, although at times he was rather stagy and melodramatic. J. B. Radcliffe, as the negro, Presto Carter, pleased the multitude, but was rather too boisterous for ears refined. The child Mary was a neat bit by little Bella Ross. The play was given but ordinary mounting. Next week Milton Nobles' new comedy, *Haunted Houses*.

“ ”

Peck's *Bad Boy* is amusing good-sized audiences at the Windsor Theatre. The piece is full of fun and frolic, and liberally besprinkled with songs. It is cleverly acted, the parts of the Bad Boy and the Grocer being especially well done. Next week *The Colleen Bawn*.—The Streets of New York is drawing large houses at the Grand Opera House. It is well put on and Mr. Boniface gives a capital performance of *Badger*.—At the Third Avenue Theatre the Big Four Specialty company are giving an entertaining performance. Hilda Thomas, Queen Vassar, Harry Kornell and the Big Four are the leading people in the troupe.

“ ”

Prince Karl keeps its place at the Madison Square. The performance has been much improved of late.—A Tin Soldier continues to crowd the Standard. It is an undoubted go.

“ ”

The Musical Mirror.

The great success of *Ermine* at the Casino is beyond the shadow of a doubt. Full houses, lavish applause, and the unstinted approbation expressed by everyone who has seen and heard the bright operetta, mark it as the most complete production yet given by the management of that favorite theatre. True, the music has little claim to originality or thought or novelty of form, but it is melodious, lively, and has that quality which, for want of a better term, we shall call "living," so essential in light opera. Harry Pepper's new song is very effective, and is redemanded every evening. Pauline Hall looks lovely and sings well; her voice is steadily recovering from the depression under which it labored for awhile. Daboll and Wilson are simply perfect as the two adventurers, Ravennes and Cadeaux. The chorus is full, well voiced and well trained, and the band is beyond praise, doing all credit to its conductor, Jesse Williams, whom a more conscientious and hard-working music director does not wield baton.

“ ”

At Wallack's Theatre, McCaull's version of Audran's pretty operetta, *Le Serment d'Amour*, Englished as *The Crowning Hen*, is running to crowded houses, "Standing room only" being almost a permanent label on the doors of the theatre. Perugini, Ricci, DeWolf Hopper, Ellis, and the rest are very good in their respective parts. The music is very taking and bright, the dialogue fair to middling, the lyrics good, and the stage setting admirable. Chorus and band are all that can be desired, and the action is continuous and brisk—in all, an excellent production, and an undoubtedly hit with the public. "True 'tis pity, and pity 'tis 'tis true" that Perugini does sing out of tune, now and then; but, on the other hand, he acts and looks the part of the hero, as no other tenor can pretend to do, and in this world, at least, we cannot have everything. So let us be content and not captions.

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pure soprano; her style the best Italian; her execution marvellous, and her years few. Our other sopranos must look to their laurels, for they will have a most dangerous competitor.

The Giddy Gusher



Cotterly look more lovely than in her white wig. I never saw her to better advantage as an actress, and she never sang more sweetly. It's quite the thing to say that Cotterly doesn't come out well as a vocalist. Just ask any one who has a duet to sing who should sustain the soprano part, and if ever the chump has seen and heard Cotterly and he don't cry out with all his lungs for that most melodious *tramezzo* voice, for that marvelous trick of manner, for that intelligence of phrasing that makes Cotterly a lyrical delight, then he is a fool and no mistake.

Three such people for comic opera as Cotterly, Hopper and Perugini are not grouped in one company once in a hundred years.

Ricci is always acceptable. She never arrogates to herself any great position. She does conscientiously that which she has to do. With a deprecating smile she receives her applause, and the wins by that very humility of manner. She has a strong, true, pleasant voice, and is a very general favorite.

Perugini seems to come out stronger and stronger as an actor and singer with every part he creates here. There is an unhelpful naivete about my Hopper; but he is so constructed that he sticks his identity through every disguise. But, Lord bless me, when a thing is thoroughly good we ought never to have enough of it—like whisky.

Did ever any one hear a man kick at good old rye?

The topical song has grown to be something of a sorrow, but borne in on us with the unerring certainty of Hopper's memory and the swelling richness of his noble voice, it is one of its pleasantest features. The topical song belongs to Francis Wilson and my Hopper. When that recent invasion is sprung on a suffering audience by a poor voice and a bad study, it is the most infernal thing to listen to outside a hand-organ or a tom-cat.

Yes, indeed; the opera of *Andrea* as done by McCaull's company is simply delightful, and as I think of it, I say again, Why will two theatres at the same time produce the same work? One has got to take a back seat, and the Bijou has the crupper this time, although the houses are crowded.

I suppose Jack Ryley out in New Rochelle has done more celebrating this week than many towns accomplish in a Fourth of July and two St. Patrick days. Ryley is getting to be the most forcible Amherst in the country. Local politics interest him and political movements stir his soul. Coming from land where the best views and liveliest opinions are sequestered from the people for the exclusive enjoyment of the honest, benevolent, and much is given to one as little divided between the many, it's funny to see the gulf between this clever Englishman makes for the rights of the democracy.

Out in New Rochelle the rich Mr. Leslie seeks to gather in as private property a piece of ground of very great value on a public park. He has been on the point of getting it several times. A servile sort of submission to the will of a rich man seemed to acommodate many of the old settlers in that pleasant little town. But the English actor was the first to present to lead the revolt, to claim for the town the privileges of the handsome park. Leslie is a purple and fine linen so coveted. The people came to vote, and no bunting ever returned a banner with more solemnity, indifference, and manual labor than Ryley's putting of the park. Any one in New Rochelle Tuesday would have sworn Jack was electing Senator Manton into Congress. His voice, his pocket, his hands and his feet were action all day, and when at night victory perched upon his person, his British soul swelled with patriotic ardor and he had a brass band and fireworks and flags all over him, and finally was put to bed a conqueror, with a hearty voice and a wet towel on his head.

“ ”

I love the little gentleman for his great cleverness on the stage; for the unvarying kindness of his hospitable heart; for his straightforward, honest purpose in life, and I'm beginning to love him for his patriotic interest in his adopted country. I'm going out next Spring to stamp the State for him as candidate for something or other. His magnificent record as Major-General, Lord High Admiral and Executioner qualify him to tackle any office in the gift of this down-trodden people. Whatever position a grateful country sees fit to offer Jack Ryley, be sure he will honor it by accepting it. He will never cost his constituents a dollar for a trial and conviction. We shall never hear of him in Sing Sing, Auburn, Montreal, or any other criminal colony. He will return the insignia of office with clean hands, and his ruddy face will reflect credit on those who elected him for —

Roland Reed was the funniest Ko-Ko I ever saw. He is not funny as Fontenard. I thought Celia Ellis was dreadful, but Jennie Prince isn't one inch better. Harry Mills is nowhere beside Morsell, and who is there in this country that can play the Marquise as Cotterly does?

They star Mr. Reed. If Fontenard is deserving of bigger letters than the rest of the cast for that performance, McCaull ought to measure one of my Hopper's hind legs and get type built the same length in which to print the name of Gavandar.

I didn't say anything last week about *The Crowning Hen*. The papers spoke so highly of The Bridal Trap that it seemed as if there were really two equally good versions of Audran's opera before the public. Well, today I want to say how delighted I was with The Crowning Hen, fresh, bright, amusing, without a flat place to wade through. In no member of the cast could there be an improvement save in the part of Marion. I never saw

LOTTA AND THE LADY

A newspaper reporter, walking along a street, in Philadelphia, saw two women. One was carrying a whip and ruler in hand, the other was carrying a basket.

"Did you see that little monkey?"

"Well, what of it?"

"What of it? Why, this is the grand mother of the famous actress, Lotta.

This brief exchange of words was the first dimension of a situation, and now comes the second, when a man and woman walk away from the lady, to whom an acquaintance greets her.

"Good morning, Mrs. Lotta," says the man, "I am a reporter for the Daily Mirror."

"Good morning, Mr. —," replies the woman.

"I am writing a story about you, Mrs. Lotta," says the man.

"I am not Mrs. Lotta," says the woman.

"Mrs. Lotta is a famous actress," says the man.

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THE NEW YORK MIRROR.

theatres in this city. The town can't support half a dozen first-class houses.

In his make-up as the Mikado John Duff very much resembles a well-known and highly respected Catholic priest of this city.

Greenwood made quite a hit as Yum-Yum.

Charles Hammont has severed his connection with Harris' Minstrels.

Billy Turner, at one time treasurer of Library Hall is in the chorus of the Elsler-Weiss Mikado co. He makes a very ugly-looking Jap, but sings very well.

John Dignan, the irrepressible, has returned to the city. John is in luck. He came to town on one of the leading railroad lines.

The opening of The Twin Sisters was given in Curry's Hall on Tuesday night, under the direction of Prof. Bissell. Taken as a whole the performance was good so far as the singing was concerned, but with the exception of Bella Toller the acting was somewhat "school girl." The monotonous tone so common to school recitations was a good deal indulged in. The operetta is a very pretty little piece, and the large audience was pleased. The singing of Misses Toller and McFadden was applauded to the echo as was the work of the chorus.

The Mozart Club met on Tuesday night and elected the following gentlemen as the Executive Committee: Wm. H. Carle, E. H. Dermitt, J. Boyd Duff, Dr. W. T. English, W. A. Given, S. Hamilton, Elmer L. White, John H. McCrory, W. J. Martin, M. E. Yeastman, W. M. Leatherman, and T. C. Lazar, all but the last four were elected.

The Services Club has about completed its arrangements for the pleasant concert to be held at its rooms No. 432 Wood street. Among the gentlemen who will take part are: Dr. W. T. English, k.d. H. Dermitt, who will sing solos, and Arthur Wills who is on the card for a cornet solo. The Highland Quartette will also participate.

The veteran manager, John A. Elsler, thus speaks of his son Harry's and Phil Weiss' Mikado co.: "I am most gratifiedly surprised at the effort our two boys have made. Some time ago I gave them \$100 to a New York co. of \$3,000 for a week; the said co. was larger, and placed the opera on the stage in a more elaborate manner, but I must confess, the boys have given the best rendition of the opera have yet seen, and with due economy, I am sure they will score success wherever they go. They have some of the finest and purest trained voices I have ever heard, and I am only too glad to give them an opportunity to play with me, and, as an old manager, will recommend them."

The drop-curtain of Library Hall is offered for sale. It is a good one.

J. B. Murray has returned home.

Billy White, Fred Baer and John Bois will have a benefit at the Opera House 11th.

George Walker, assistant treasurer of the Academy, has gone to Philadelphia, where he will spend the heating season.

The Tozer Brothers and Gauthier's Summer-nights concerts opened at Silver Lake Park, 3d. A very good audience was present.

The first of the five Jane concerts at Hammel's Music Pavilion, Mt. Oliver, took place 1st, and was largely attended by the better class of music lovers of the South Side, as well as a liberal representation of the city.

The Bellevue pavilion looked bright and attractive in new colors when the concert began on the evening of the 3d, and the four hundred chairs upon the platform were comfortably filled by an audience representing the best class of music lovers. C. W. Fleming was master of ceremonies and the Gernert orchestra acceptably furnished most of the music discoursed. The opening number, the Summer-night March, by Charles Gernert, was well received, and clinched with selections from the Little Tresses, from the first feature of the tenor's brilliant efforts of the evening. The soloists, Miss Blingier and Harry Brockett, were fortunate in their selections and capital in the rendering of the same. Brockett was notably so in the charming ballad, "Her Picture," and Miss Blingier's singing of Von Suppe's "Angel Serenade," to the obligato of Mr. John Gernert, was the gem of the evening.

The concert in connection with the commencement exercises of the Pennsylvania Female College took place 4th. The features of the six programs were the following performances: Cora E. Carr, of Wheeling, and Prof. Gittington opened the programme with a piano duet, Saint Saens' "March Heroique;" Maud McNutt, of Tarentum, sang Tom's "Prayer;" and was followed by a violin duet by Carrie Smith and Prof. Carl Maeder. Miss Smith is the talented twelve-year-old daughter of Dr. S. D. Smith, General Agent of the Lake Erie road. She is a prime specimen of the most master of the violin, giving a violin solo in excellent style. Kate McCandless, of Beaver, Ida Brinker, of Greensburg; Fanay S. King, of this city, Nellie N. Null, of Greensburg, and Martha Taylor, of this city, all acquitted themselves in vocal solo, with credit to themselves and their instructor, Prof. Whiting. In piano performances, Jean Acheson, Jessie Reed, Luisa Cervini and Cora Carr showed their proficiency under Mr. Gittington's tuition. Moreover no prize has been awarded in vocal music at the College. Hereafter there will be done.

John Duff has fortunately regained possession of his truck.

Joseph Vogel, of the Elsler and Weiss Mikado co., is an excellent singer, but a very bad actor.

LOUISVILLE.

The most important event of the week was the debut of W. C. Mandeville, which occurred Friday, 4th, at Macauley's. There are many reasons why it may be considered a success as giving promise of what may be done through study and with experience. The young man possesses natural ability and will make his mark in the field of burlesque rather than in legitimate. Delscachés are required to lead the Lord Me Five Shillings. The amateur supper naturally weakened the effectiveness of his initial appearance, and the professional assistance in the persons of Harry and Miss Barfoot and a Miss Willard was but little better. It is also to be regretted that the press generally saw fit to make Mr. Mandeville's serious aspirations secondary to a really amusing chaffing of the young Club men amateurs in the cast.

Miss May Ulmer in Dad's Girl drew medium houses at the Museum and gave a pleasing rendering of a good play of its kind. Some of the situations are novel and interesting, the characters are natural and the dialogue crisp. A Cold Day; or, The Laplander's 4th.

Manager Belster left for the East, 4th.

The Liederkrantz Concert at Phoenix Hill Park was a success in every way.

Miss Fetter here at her home for the Summer.

She will be with Robson and Crane again next season.

Lizzie May Ulmer presented '49 the closing performances of her engagement.

The Grand Central has another good specialty bill this week and is doing a big business.

There is a movement on foot to compliment Manager Britton, of the Museum, with a monster benefit. It will be a rouser.

Manuel P. Harris is in town. He expresses satisfaction with the results of last season at all of his houses.

Out-of-door amusements are now the order of the day.

Faise, of fire-works fame, spent a few days in the city during the week. His pyrotechnical masterpiece, The Last Days of Pompeii, will shortly be seen at Central Park.

Mandeville leaves for New York early in the week to study under a capable instructor. It is said he has an offer from Nate Salisbury to travel with The Troubadour, playing W. S. Dakob's old parts.

Frank Bolton, stage-manager at the Grand and formerly of the well-known variety team, Bolton and Bradford, is rendering valuable assistance to the Opera Festival people. His wife, Ada Bradford, has grown old, and seems to enjoy the quiet life. Mrs. Mandeville, however, is known to many professional people, was undoubtedly engaged by the local papers. One writer, after an elaborate review of the Colonel's efforts as an actor, concluded the article with "and the wind blew through his whiskers."

O. C. Merrivether, familiarly known as "Dinkey," is among old friends, resting and storing energy for the Elsler-Klaw Woman Again. We are told he is in good condition. With a knowledge of the world born of experience and an ambition to succeed in his chosen calling, he should prove valuable to his attraction.

The Exposition Music Hall, where the June Opera Festival will be held, was opened to the public Saturday, 5th, a large number availing themselves of the privilege. Everything is in readiness, and an almost perfect system will prevail before and behind the curtain. The ladies will wear no head-covering, and the rule allowing no one to enter after the rising of the curtain will be rigidly enforced.

DETROIT.

Whitney's Grand was the only opera house open during the week. The attraction was lost, with Dore Davidson and Ramie Austin. The attendance was light, notwithstanding the fact the prices of admission were raised to ten and twenty cents on Wednesday and for the rest of the week.

The American Opera Co. will open here on the 14th, will draw well, as the State is thoroughly advertised for its benefit.

The Japanese Village has had another large week's business, thousands having attended this popular place of amusement daily. Last week Mills Christian, Admete Dot, Jessie Quigley, The Living Mineral illusion, The Whitneys, besides the Japanese at work at their various industries. This week Fannie Mills will be the additional attraction, with a change in programme for the stage performance. Seldon has any attraction drawn as well as the Japanese Village, and in the hands of Sackson and Wiggin it is well deserving of success. It will remain in Beecher Hall three weeks longer.

The Peoples' Theatre is still grinding out the drama to its patrons, and seems in a prosperous condition.

This week the attraction will be Called To Account, with R. W. Williams as the star.

John L. Ashton is home again, his last engagement being with The Streets of New York.

Mr. Rich, of Rich's Great Eastern Railroad Show was in town this week, and states that his show will continue to travel by rail till further notice.

W. W. Tillotson is in town and will manage excursion business for the Star Line of steamers during the Summer.

M. T. Skiff is making Detroit his home temporarily.

The walls and timbers of White's New Grand Opera House are already up as far as the third story, and work is being rapidly pushed. The opening will occur on Sept. 20.

Ed. Salter, the genial treasurer of White's burned theatre, will officiate in the same capacity in the new theatre.

The rumor which has gone abroad since Manager Whitacre's new theatre being partly built is a fabrication, as the old buildings on the intended site still remain. The demolition of these buildings may take place soon, and it is rumoured that the Cyclorama co., recently organized, will also build on this property.

JERSEY CITY.

The season is closed here and, with the exception of a benefit or an occasional Summer snap, will remain so until about the 1st of September. Leslie Coates took a benefit 7th at the Academy, and was quite successful in drawing a large house. Ours was produced and a good co. assisted Mr. Goslin in giving satisfaction. Co. C. C. H. and the Arcadian Quartette, drew considerably, and the former, for whom a grand benefit drill a d the latter some vocal selections between the acts. Mr. Goslin recited "Oxter Joe" in an excellent manner and was loudly applauded, when he returned and made a neat little speech, thanking his friends generally for their warm reception of him. Governor Abbott and Mayor Cleveland each occupied boxes.

Erie Germon was billed as Mary Netley, but for some reason unknown the part was sustained by Miss Pierce.

Leslie Edmunds did the "stricly business" on the outside for Mr. Goslin, and did it in a very courteous manner. He says the benefit netted \$40.

W. Macready goes as manager for Leasons Brothers next season. He and W. H. Bryan "rode the goat" successfully at Lincoln Lodge, K. P., last week.

Hannover Hause had a benefit at the Academy 12th, when the society bill was presented.

At the Indian Village large audiences are attracted nightly and a fair variety bill is presented.

Gus Hall is doing the gallant here every evening, in escorting his wife home from Cooper's Hall, where she has an engagement this week.

At Hoboken: A good bill was presented at Crohn's Theatre last week; it consisted of an alto and the four sopranos of the Crohn's Music Co. of the Boy's Club. Miss Nevill and her two Augustines sang the title roles very cleverly. Miss Nevill's style resembles ours somewhat of Mine Januschek in Zilah. The stars were well supported by Mai and Kate Estelle, Ed. Clifford, W. H. Bryan, C. De Krebs, Herbert Jones and George Kae. The houses were good during the week. This week variety reign supreme, and an excellent bill will be put on.

Wacing's Theatre is getting along more rapidly since the fine weather set in, and the chances are good for its opening Sept. 1.

MILWAUKEE.

The event of the week was the opening of the cow boy company, formerly known as "Coyotes," which took place on May 31st. An audience which tested the capacity of the house had assembled to see how the management had fulfilled the promises made at the close of the old house.

To everybody it was a complete surprise. From a close little place has developed into a large, roomy, bright place of amusement, and is a credit to the Peacock's. The Peacock's parquette, dressing circle, balcony and galleries furnished with very interesting seats in open chairs, covered with costly Brussels carpet, four handsome boxes artistically draped, and everything as complete as can be. On the stage are sixteen sets of scenery, borders, etc., a very handsome drop-curtain, all from the studio of Messrs. Seaman and Friends of Chicago, which is alone sufficient guarantee of the excellence of the company.

The orchestra is composed of young men well up in their profession, and they render excellent music. Some of them have just closed the season with Thatcher, Princess and West's Minstrels. Manager Slesby sits in his cosy little private office and looks the picture of contentment. Matilda Vickers in Jacques was the attraction, and the bright little soubrette received a rousing reception. I feel sure she has produced herself and is famous to the public. J. T. Ryan has joined the company and plays the part of Dick, formerly taken by Mr. Rogers, who now plays Florence, the manager. The following is a list of the near attractions at the People's: Edith Sinclair Comedy co. in A Box of Cash 7th; Tony Pastor 16th for five nights; Milton Nobles 8th east; Joe Clinton and Myrtle Ferns 8th, etc. With such attractions failure is out of the question.

Miss Knight's Queen opened the New Academy on the 11th. This spectacle is put on with new and gorgous effects, and something fine is promised.

The summer concert at Schlitz Park, under the management of Messrs. Bach and Lounsbury, has proved a great attraction, and shows wonderful control over his instrument. The Hungarian Gypsy Band will be well patronized.

Her Tufts, the corset virtuoso, has laid aside his instrument and will now play the violin.

At the Dime Museum we have Meldow's Picnic, the Water Queen, the man-fish, a female magician and many others.

Tillie Kunnell, the female magician now filling an engagement at the Dime Museum, is an old pupil of Helen's. She is also a very clever rifle-shot.

Abbie Carrington will probably sing at Schiller Park in the near future.

On May 26th, Dore Williams will produce his new piece, Keppler's Dream, during his engagement at the Grand Opera House.

This is the last week of the season at the Dime Museum.

The sale of season tickets for the Saengerfest closes on the 15th.

Ed. McDonald has resigned his position at Dore Williams' and is the Grand's. William Jones' family fortune will greet the public in that capacity. Eddie will be sadly missed, as he was a thorough gentleman.

John Hogarty is playing a supplementary engagement as advance with Henry Lee's Sea of Ice.

An caterizing jeweler has laid in a supply of Elk badges. They are very handsome.

Herman Nunenmacher, owner of the Grand Opera House, is heavily interested in iron mines in the northern part of the State.

COLUMBUS.

At the Grand the Bennett and Moulton co. have done an excellent week's bus ness with La Manzette, Girod-Girod and The Mikado. The co. while having no great voices, gives such an all-around performance that it is hard to find a big name. Miss Moore, the prima donna, is in full flower, and is a credit to the company.

She has a pleasing voice, and is an excellent actress, her Girod being particularly good. Carrie Sweeny, as Padre, in the same opera, made a big hit. Susie Fulton is in the same opera, and is a good singer.

She has a pleasant voice, and is a good actress.

Frank Gittert, the comic, is in the same opera, and is a good singer.

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THE NEW YORK MIRROR.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Professors of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSWEEKLY COMPANY, Proprietors.

HARRISON GREY FISKE . . . EDITOR

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NEW YORK, JUNE 12, 1886.

MIRROR LETTER-LIST.

Anderson, Mary	Kane, J. H.
Arden, Davis	Klaw, Marc.
Arden, C. T.	Kenne, T. W.
Arden, William (a)	Kingsbury, Geo.
Arden, W. C.	Kunze, H. B.
Arden, F. A.	Lotta (3)
Armen, Almon	Levins, Ross
Armen, W. S.	Linde, Miss.
Armstrong, Eugene	Lee, Harry
Armstrong, F. C.	Lawrence, Laurie
Arnold, Mrs. D. P.	Lynch, M. A.
Arnold, Harry	McAfee, John
Arnold, Isidor	McDonald, Mgr.
Arnold, Isidor & Maudine	Murphy, Jim
Arnold, Isidor, Manager	Murphy, G. C.
Arnold, Rose, (a)	Murphy, Mark
Arnold, Fred, (a)	Murphy, Woolson (a)
Arnold, John (a)	Nashell, Sam
Arnold, T. W. H.	Markham, F. S.
Arnold, Fred, (a)	Matthews, T.
Arnold, Fred, (a)	McLachlin, B. J.
Arnold, Fred, (a)	May Blanche, Manager
Arnold, Fred, (a)	McGill, Mitchell, Manager
Arnold, Fred, (a)	Mark, J. W.
Arnold, Fred, (a)	May, Alice
Arnold, Fred, (a)	Morris, James A.
Arnold, Fred, (a)	McBride, Thos.
Arnold, Fred, (a)	Morgan, Geo. O.
Arnold, Fred, (a)	McKee, G. T.
Arnold, Fred, (a)	O'Neil, Lillian
Arnold, Fred, (a)	O'Hearn, James
Arnold, Fred, (a)	Owen, E. K.
Arnold, Fred, (a)	Pender, Geo. L.
Arnold, Fred, (a)	Powers, W. H.
Arnold, Fred, (a)	Potter, Katie Mgr.
Arnold, Fred, (a)	Potter, Minnie
Arnold, Fred, (a)	Potter, J. C.
Arnold, Fred, (a)	Potter, Fred.
Arnold, Fred, (a)	Purdy, John
Arnold, Fred, (a)	Purcell, Harry (a)
Arnold, Fred, (a)	Phillips, Harry (a)
Arnold, Fred, (a)	Pope, Chas.
Arnold, Fred, (a)	Phillips, A. S.
Arnold, Fred, (a)	Pinkney, Annie
Arnold, Fred, (a)	Pinkney, Amher
Arnold, Fred, (a)	Pinkney, George
Arnold, Fred, (a)	Rodgers, C. M.
Arnold, Fred, (a)	Russell, Harold
Arnold, Fred, (a)	Reynolds, Walter
Arnold, Fred, (a)	Russell, Sol Smith
Arnold, Fred, (a)	Russey, Rachel
Arnold, Fred, (a)	Russey, Thos.
Arnold, Fred, (a)	Russey, William (a)
Arnold, Fred, (a)	Russey, William
Arnold, Fred, (a)	Savoyard, Annie
Arnold, Fred, (a)	Sawyer, Carrie
Arnold, Fred, (a)	Smith, H. W.
Arnold, Fred, (a)	Smith, C.
Arnold, Fred, (a)	Spencer, Lillian
Arnold, Fred, (a)	Stadler, Wm.
Arnold, Fred, (a)	Stallard, Ed.
Arnold, Fred, (a)	Stallard, Mark
Arnold, Fred, (a)	Stewart, Max
Arnold, Fred, (a)	Street, W. E.
Arnold, Fred, (a)	Thompson, Dennis
Arnold, Fred, (a)	Torles, Oswald
Arnold, Fred, (a)	Trotz, Anna
Arnold, Fred, (a)	Trotz, C.
Arnold, Fred, (a)	Tuthill, Ben
Arnold, Fred, (a)	Thompson, John
Arnold, Fred, (a)	Thompson, John
Arnold, Fred, (a)	Turner, Otto
Arnold, Fred, (a)	Trell, Ed.
Arnold, Fred, (a)	Thaxter, Priscilla & West
Arnold, Fred, (a)	Tucker, John, Manager
Arnold, Fred, (a)	Thornton, Isabella
Arnold, Fred, (a)	Underwood, A. R.
Arnold, Fred, (a)	Underwood, Geo.
Arnold, Fred, (a)	Villiers, John P.
Arnold, Fred, (a)	Wetherell, Mr.
Arnold, Fred, (a)	West, Olive
Arnold, Fred, (a)	Welles, C. R.
Arnold, Fred, (a)	Wells, Fred.
Arnold, Fred, (a)	Wards, Genevieve
Arnold, Fred, (a)	Worth, Florence
Arnold, Fred, (a)	White, Douglas (a)
Arnold, Fred, (a)	Wise, E. P.
Arnold, Fred, (a)	Wise, H. B.
Arnold, Fred, (a)	Wilkinson, W. O.
Arnold, Fred, (a)	Worthen, Mr.
Arnold, Fred, (a)	Worthy, Bertha
Arnold, Fred, (a)	Whitmore and Clark
Arnold, Fred, (a)	Wheeler, H. E.
Arnold, Fred, (a)	Woodard, John

* * * The New York Mirror has the Largest Dramatic Circulation in America.

The Fund Meeting.

The fifth annual meeting of the Actors' Fund Association held on Tuesday was the most gratifying and satisfactory of the series, in respect to attendance, enthusiasm and general interest. The report of the proceedings, which THE MIRROR presents in a very ample and complete form elsewhere, contains nothing more important than the text of President Palmer's admirable address. Every word of this speech should be carefully read and the suggestions embodied in it profited by and acted upon. The Fund's good work in the past is graphically set forth and its needs are pointedly and originally discussed. It is an able effort, reflecting the highest credit upon the tact, judgment and skill of the man who has so wisely and successfully administered the chief office of the Association during the past year. It is significant, by the way, that those portions of the President's address which evoked the greatest applause were the references to the promiscuous benefit nuisance and the necessity of the new Fund Dramatic Society as a substitute for the pernicious dramatic agencies. The assemblage represented all grades of actors and managers and there was not one word of dissent, on the contrary, the heartiest ap-

proval, when the agency abuses were pilloried and the utility of the new Bureau advocated. The men elected to govern the Fund during the coming year comprise those who have shown the most active interest in its welfare heretofore, besides several new people who, we believe, will lend strength and efficiency to the board of officers. The Fund begins another year of its corporate existence under the most prosperous and favorable circumstances, and with the likelihood of widely extending its resources and its functions before the next annual meeting arrives.

Our Allies.

It is a pleasing thing to see the circle of liberal judges and candid friends of the theatre extending and calling in as its advocates and defenders such as have been heretofore regarded as special adversaries. To us this is peculiarly gratifying, when we find our new friends taking their cue from the brief of facts and suggestions furnished by this journal.

A western divine recently illustrated this in a sermon delivered in a principal city, in which he postulated that to-day the stage is a permanent and protecting factor in our civilization and is regarded by many as a positive necessity to offset and relieve the wear and tear of modern life. People go to the playhouse, quoth our cleric, to forget their cares and torment, to be amused, rejuvenated and cheered.

This is sound doctrine, clinched by the telling statement that "25 per cent. of our church members can be found in the playhouses, and this notwithstanding the pulpit has been storming against the stage from time immemorial."

These concessions impose on professionals the duty of furnishing performances which can honestly secure the support of those who would cheer it on. The number of its eclectic supporters will increase and a mutual influence be exerted beneficial both to the stage and the pulpit.

When the drama has its normal character, and is found travelling the way of its great exemplars, in authors, managers and actors, it may expect to see houses well represented, as it has heretofore been, by its true devotees and lovers, embracing the culture, the manhood, the taste and civilization of the community. This is a noble aim toward which all of the theatrical guild should earnestly strive.

On a Good Footing.

Whenever an attempt is made in social life to get out of the common and to secure superior elegance and aplomb, the theatre is acknowledged and complimented by a resort to its usages. A certain style of court manners and costume is adopted, and the debutant is at once lifted upon an ideal stage and figures in a certain measure as a personage of classic interest.

An event transpiring while we write has drawn out not a little of this ambitious personation, and due report is made in our enterprising dailies from step to step as to the achievements of the modiste, or dresser. The latest, being in some way or other very significant, has just sent a thrill through the readers of a morning journal which makes known authoritatively that "the wedding slippers are made of the same satin as her dress and are No. 2 with Louis XVI. heels."

"Two for his heels!" used to be a favorite acclamation in the progress of a game of whist, and the *lo triomphé* might in the present be repeated with an encore. It is well to know that a lady who has been compelled to stand on the loftiest of all platforms, in full view of fifty million sharp-eyed spectators, has availed herself of the commanding advantages of the "Louis XVI. heels." We look for some results to our theatre-going public from the late nuptial cyclone, and may expect to find them demanding from their favorite stage beauties an active use of the royal supports. The great Napoleon was taught by Talma how to throw the imperial mantle over his shoulders. It may not be unseemly for our female magnificos to take a lesson in the selection and wearing of the buskin of honor on great occasions.

The Actors' Fund.

But one application for relief was considered last week, and that favorably. There are now ten people on the relief list.

There was expended in relief last week \$160.70.

New members and annual dues paid in: Lizzie Anderson, E. L. Tilton, Horace McVicker, Gerald Macklin, James T. Hagan, Will J. Duffy, Alice A. Campbell, Georgie Dickson, Mrs. C. F. Maeder, Bertie Damon, J. L. Garbett, Herbert Ayling, Genevieve

Howard, E. J. Mack, J. P. Smith, Lulu Jordan, William H. Danvers, David Peyster, J. Charles Davis, Robert H. Keller, Mattie Ferguson, Charles A. Glynn, Edwin F. Gillette, Charles Abbott, Frank G. Cotter (three years), Henrietta Irving, Mary Maddern, Kate Percy, Carrie Haswell, John Monroe, John J. Williams, Frank J. Bassett, Frank L. Davis, Robert Fulford, Ida Francis, Michael Thompson, Edward H. Stephens, Victoria North, Edwin F. Lawrence, Harrison Grey Fiske, Isabel Waldron, Mrs. S. B. Duffield, Clarence M. Wilkins, Nettie Carey, James McCurdy, Sybil Johnstone, Mamie Johnstone, Louis R. Grisell, Oliver Wren, Maze Edwards, James F. Tighe, Joseph H. Mack, Sydney Rosenfeld, Charles A. Haslam, Horace Wood, Ada Gilman, May Roberts, Branch O'Brien, Frances Field, Emma Duchateau, Joseph A. Wilkes, Harry Rawlins, Helen Mowatt, Nina Freith and Benj. F. Jenkins.

AUSTEN.—H. M. Austen, a well-known and handsome young actor, is at liberty for low comedy and character parts for next season. Mr. Austen is bright and ambitious, and has done some very clever work during the past year.

AUSTIN.—Rannie Austin (Mrs. Dore Davidson) is a niece of the Rev. Charles Quintard, a Bishop of Tennessee. Prominent Tennesseans, recently sojourning in Cincinnati, tendered Miss Austin a reception while she was playing there in *Lost*.

FITZ-ALLAN.—Adelaide Fitz Allan returned this week from a six months' tour as leading lady with Rhea. Miss Fitz-Allan speaks in the highest terms of Mlle. Rhea's treatment of her company and the opportunities she gave for their advancement.

GROVER.—Leonard Grover is in the harness again, and as earnest of his intention to once more become a factor in the fraternity of dramatic authors he has written a new musical farce-comedy and a melodrama for which he is seeking suitable placement.

FORSYTH.—Kate Forsyth is well pleased with the successful issue of her recent starring experiment. Business was far better than she anticipated. She will make an extensive tour next season with Marcelle and a piece by Clinton Stuart. A strong company will be engaged for her by John Russell.

WILDER.—Marshall P. Wilder is meeting with great success in London. The other day he recited before the Prince and Princess of Wales at Grosvenor House, and dined with Henry Irving on another occasion. The little humorist isn't English, you know, but he has the social and entertaining qualities that are appreciated everywhere.

CROSMAN.—The MIRROR did not give Henrietta Crosmen a very flattering notice for her performance in *A Strange Disappearance*. It has since transpired that Miss Crosmen met with a painful accident during a Sunday rehearsal the evening previous. She fell and sprained her ankle. Through pain and nervousness she could not act with her accustomed force.

RHEA.—Mme. Rhea is in town. She and J. W. Morrissey are busy with recriminations. Voluminous statements from both sides have been submitted to THE MIRROR for publication; but as the controversy is purely personal between the actress and her late manager, we do not see the necessity for boring our readers with the pithy but plethoric details of the quarrel.

John Mazzanovich's Death.

A leading artist in his profession has been cut off at the threshold of his career. John Mazzanovich, the scene-painter, died on Tuesday evening at St. Elizabeth's Hospital in this city, of consumption. He had but reached the age of thirty. Mr. Mazzanovich was born on the island of Lazica, off the coast of Italy. He came to these shores at the age of twelve. At the age of nineteen he was a carriage-painter in San Francisco, and then became an apprentice to William Voegelin at the California Theatre. He came to this city in 1878, where he eventually went to work at Wallack's Theatre (no w

the Star).

From that time until about two years ago Mr. Mazzanovich remained under Lester Wallack's management, doing the greater part of the work for both the new uptown and the downtown theatre. Disagreement arose and he left in 1884, dividing his time until June 7, 1885, when he went to Chicago, in painting for the Madison Square Theatre, the Casino and Niblo's Garden.

HAYDEN.—W. R. Hayden will make a brief trip to Europe this Summer, sailing for the other side about July 1.

DEBELLEVILLE.—Frederic de Belleville has returned to town, having finished his engagement with Kate Forsyth.

GILLETTE.—Fanny Gillette is in town, having closed her season as leading lady of the Standard Dramatic company.

HALLAM.—Henry Hallam has been engaged as principal tenor for the Summer opera season at the Academy of Music, Baltimore.

DAUVRAY.—Helen Dauvray sails for Europe by the *Australis* next Saturday. She abandoned her proposed trip to California.

HILL.—J. M. Hill has gone to Chicago to be absent until the Japanese Village opens at his Columbia Theatre there on June 17.

LAWRENCE.—Edwin Lawrence, a promising young actor who has been on the boards three seasons, will next season star in the standard drama.

RADCLIFFE.—Minnie Radcliffe, a clever young ingenue, last season with Mr. and Mrs. Florence, has been engaged for important roles in W. J. Scanlan's repertoire for next season.

ELDRIDGE.—On our first page we present a picture of "Aunt" Louisa Eldridge. She is the good fairy of the profession and she and her career need no introduction to the readers of THE MIRROR.

FURLONG.—J. R. Furlong, late of Frank Mayo's company, has been engaged for Bishop's Muggs' Landing company. Mr. Furlong claims to be the first actor engaged through the Actors' Fund Agency.

BARRETT.—In the season of '87-'88 Lawrence Barrett will produce a new six-act play the events of which will be supposed to have occurred in the time of Christ, with the scene laid in Jerusalem and the Holy Land.

KEENE.—Thomas W. Keene is to leave for his Summer residence, Interwellen, in the Highlands of New Jersey, this week. He will open his season in Pittsburg on Oct. 4, instead of Chicago, as previously announced.

"As for the Star Theatre, the business done by that house has been far ahead of that of any

season since the house has been known by that name. It is as cool during the Summer as any theatre in New York, and is now for rent to any attraction. Its regular season will open the latter part of August with Lawrence Barrett. The American debut of Wilson Barrett will follow, while after him will come long engagements of Edwin Booth, Joseph Jefferson, Sarah Bernhardt and other great stars."

Chat With Louis Harrison.

Louis Harrison was a prominent figure on Broadway on Monday. At every step he met an acquaintance, and it took him almost two hours to get from the Fifth Avenue Hotel to the Parker House.

"Why, you don't want to interview me right out here on the street," he said, in assumed alarm, when a MIRROR reporter accosted him. "But I suppose I'll have to submit. We—that is, Gourlay and I—ended our season on Saturday night in Troy. Our season, which lasted forty weeks, during which we covered 3,50

THE NEW YORK MIRROR.

The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Vokes party sails for home to-day. Lately it has been anything but a happy family, discord having interrupted the friendly and harmonious relations which existed in the early part of the season. Brandon Thomas appears to have been the cause—innocent or otherwise—of all this internal coil. His conferees unite in saying that he made himself insufferably disagreeable to everybody, and they allude with malicious pleasure to the fact that Thomas has expressed unmeasured contempt for the country and people from whom he has received so much courtesy and among whom he has achieved so much success. Thomas, on the contrary, expresses a profound love for us, and thinks that he is the victim of a lot of cranks. He is to return in the Autumn, when he hopes to get a position as leading man with some star (his aspirations lie, strange as it may seem, in the serious walk) and perhaps dispose of several little pieces he has written.

Mme. Selina Dolaro is located at Plainfield, N. J., on a pleasant little place where she can enjoy the complete quiet and freedom from care which her condition imperatively demands.

A letter has been received by a gentleman in this city from one of the actresses in Dixey's company, in which she says that on the arrival of the company in London, Manager Rice had made no preparations in advance for hotel accommodation. He left the ladies at the railway station to shift for themselves. Being total strangers to the town they, of course, knew nothing about the location of the hotels. They made inquiry of a supposed gentleman and were directed by him to go to the Haskel House. After registering they discovered the place to be a house of assignation, yet having no other refuge they were compelled to remain there until morning. The letter goes on to say that the unfortunate wayfarers included the whole female contingent of the chorus and a few of the principals. The gentleman who received this intelligence characterizes Rice's neglect as abominable. If the story be true, I entirely agree with him.

The Actors' Order of Friendship is an unpretentious organization which does a good deal in the way of mutual improvement and assistance for its members, all of whom are professionals in good standing. Unlike the Fund, its benevolent offices are restricted, being exercised only in behalf of those who are actively connected with it. Following the example of the Fund, the A. O. F. intends doing something shortly to stimulate interest in its affairs. On two days during the last week of the present month the Association will hold a convention. The first day is to be devoted to public exercises at one of the theatres, to which the profession in general will be invited. There are to be addresses and a musical entertainment, and I understand that Joseph Jefferson and F. F. Mackay will figure as chief orators of the occasion. The second day is to be more exclusive, only the members of the Order participating in the proceedings. At this meeting measures for the establishment of more legitimate business methods between actors and managers will be advocated and discussed, and an effort made to band the players for defensive action. Often individual actors are unable to sustain their manhood and enforce their rights legally when they have been defrauded or otherwise injured by unscrupulous managers, and a combination to defray the cost of such proceedings when they are advisable is, I understand, one of the matters that will receive attention from the Order.

Nobody is more fond of an argument, nobody enters into one with greater gusto and a firmer intention to stay until the end, than Frank Mayo. In a friendly dispute with congenial spirits he can give points to Barrymore, Roach, Ayres—even Cazauran. When A. C. Wheeler lectured some weeks ago in Providence Mayo was in the audience. He waited until the people left to congratulate the lecturer. Wheeler approached Mayo with a broad smile on his countenance and otherwise expressing the profoundest satisfaction.

"You look pleased—and well you may," exclaimed Mayo, heartily grasping the outstretched hand.

"That's so," replied Wheeler; "for the first time in my life I had you to-night where you couldn't talk back."

Parting Words.

"I am to sail on Saturday on the *Aurania*," said Helen Dauvray to a MIRROR reporter recently. "I shall go direct to London, where I shall see Mr. Brandon Howard and very probably hear the first act of his new play. I shall spend about three weeks in London, devoted entirely to looking up the theatres and amusing myself, by way of a change. Then I shall go to Paris and have about three weeks with the dressmakers, milliners, etc. From there I go to Switzerland for two weeks and do nothing but rest."

"I may bring over a couple of people for the cast of the new play, whom Mr. Howard may consider specially fitted for the parts. Since the close of my season I have been busily engaged with the models of the new play, and I am happy to say that I go away feeling perfectly relieved of all anxiety. Mr. Gaucher is to paint the scenes for the entire play.

"The characters, with one exception, will be all American. The play will be an everyday comedy, based on a new and novel idea, which I hope will prove amusing. It will be broader comedy—that is, not quite as quiet as *One of Our Girls*—although it will be just as refined. The events take place in high life. Mr. Sothern will have a fine part, and both Mr. Howard and myself are of opinion that he is going to make a very great hit in it. It is not that of a flop. Mr. Sothern dislikes to play fops very much, because he is accused at once of trying to follow in his father's foot-steps, and of not being able to play anything else.

"I expect to return to this country about Sept. 1, when I will at once begin rehearsals of *One of Our Girls*, preparatory to opening with it on Sept. 27 in Boston. We will be nine weeks on the road, during the last four of which Mr. Howard joins us and we rehearse the new play. On coming to the Metropolis the company rehearses two weeks but does not play. We open in the new play at the Lyceum on Dec. 13.

"If the play has half the success accorded to *One of Our Girls*, I shall be more than satisfied."

Brooklyn Amusements.

Professionals, about this time of the year, find some relaxation from the more or less arduous task of looking for an engagement by crossing the river on the Big Bridge to see a new play. Brooklyn is as good a canine as New York for the trial of a piece, and it costs a great deal less to do so there than it would here. Besides, there are at least three, if not more, theatres where the success of a trial means that the play is good for the road and profit. On last Monday there were two new plays tried in that city. Both of them were by actors, and one of them, *The Baron*, by a man of established professional reputation for ability as a comedian. Harry M. Pitt, however, has not enhanced his fame, nor will he swell his bank-account with it. For some reason, not easily explained, some of his friends had been saying he had written it on the same lines as Boucicault's *The Jilt*. But the man who would compare *The Baron* to Boucicault's fine comedy would mistake the light of a cigar for a noonday sun. *The Baron* was produced at the Grand Opera House. The cast was strong, the scenery was excellent, and the audience was large. But the comedy was not a success. The author had many professional friends among the spectators who were ready and even anxious to do him service; but look as earnestly as they might, they could find but little to applaud in the piece. The story of the play is a mere thread. Denis Fennessey, an Alderman of this city, visits his native land and the Continent of Europe, finally returning to Ireland on his way back to America, after having bought a German baronetcy. The original possessor of the title turns out to be a swindler, and Fennessey is hunted down by a Scotland Yard detective. This is supposed to lead to comical situations. Of course, everything turns out all right in the story. Fennessey has two daughters and four nieces, in charge of a French professor, and there is a Charles Jones, who loves Mary, the pet child of the prosperous New York politician. The second and third acts take place in Fennesseyville-on-the-Hudson. Each of the acts is taken up principally by the girls, who, in one way or another, with the professor, the Alderman, Jones and a dumb negro servant, manage to make the audience forget the weak story, which is suddenly recalled to them near the close of each act by the appearance of the detective and the perpetration of some happily brief tomfoolery. There are eight vocal pieces sung in the play, only one of which, "*The Hibernian Dude*," was received with any marked favor. To sum up, *The Baron* was evidently written by an intelligent literateur, but not by a person understanding the least how to construct a play calculated to hold the attention of an audience. James O. Barrows played the part of Fennessey, and worked hard to make his share of the play a go, but it was of no use. Harry Pitt was Jones, Mrs. Sol Smith was Mrs. Fennessey, and Olga Brandon was Mary, the pet daughter.

Professionals had another trial of their patience at the Athenaeum. The play was not

unworthy of attention altogether, but its story and the plot were so hackneyed as to make it monotonous. C. B. Grant, said to have been for a short time in Bartley Campbell's White Slave company, was the star. He was also announced as the author of the play *An Shoo-il Ach*. The business manager of the enterprise, George Sanford, labored industriously to impress the reporters with the idea that the venture was a costly and a meritorious one, and he did so to some purpose. But he struck a MIRROR representative with the tale that Emma Loraine had been four years in Lester Wallack's company at \$125 a week, and was the greatest actress in America. It is exceedingly fortunate for Miss Loraine that she is not to have many such indiscreet friends. The plot of *An Shoo-il Ach* is about a rich man who loves a poor farmer's daughter, she being in love with the good but penniless fellow so well known in Irish plays. The rich lover engages some one to kill him, but the girl's father is killed by mistake, and the poor rival is accused of the crime. The rest of the story is easily surmised. The accused wanders through Ireland disguised as a German peddler, and that part of the play is not unlike Emmet's *Frits* in Ireland. Mr. Grant also sings, in a good voice, tunes that are very much like Emmet's in that play. The cast was painstaking and not ineffective, though the stars was amateurish. Miss Loraine was Kathleen, the heroine; James J. Tighe, Sir Jeffrey Morris; Grace Everett, Norah; and J. E. Hynes, the murderer. The audience received the play with a fair amount of applause. The play would doubtless take well in the country.

Theatricals under canvas are not common in this country. If strictly conducted as theatricals usually are there would be no serious fault to find with them. The nature of the accommodations would be recognized as a mere necessity of the Summer season. There is such a thing as making the best of a bad job, and to put up with performances under canvas is one of the things provincials must expect if they must have them in Summer. Brooklynites are not altogether provincials, but they tolerate many theatrical shows that would be consigned to the cheap Bowery houses in this city. This class of amusement, however, is not known there in the regular theatres. For three years or more dramatic and operatic presentations under canvas have been known in the City of Churches. Some of them have been really meritorious, but the majority of them do not admit of anything more than a passing mention. Even the very best have surroundings closely related to circus life, such as candy privileges and lemonade stands, and it is impossible for the experienced eye to overlook the tremendous disillusions these things work out. Manager William H. Friday is now conducting a theatre under canvas in Brooklyn. The canvas is a large "wall" tent, and at one end is a commodious theatre, a certain amount of scenery, and gas footlights. The body of the tent is lighted by only two of the kind of electric burners that are seen in front of stores. The seats on the sides and at the rear are the regular circus step seats. In the centre are wooden chairs—twenty-five-cent places—and in front of these are what are called opera-chairs, at fifty cents each for the evening. These are a cross between a wooden camp stool and an old-fashioned country school bench. They are about eight inches wide, and fat people are constantly imagining they are losing part of their anatomy while sitting on them. In nearly every other case, however, the audience is fairly well seated. Just now a combination known as the Metropolitan Opera company is singing *The Mascotte* and *Olivette*. Louise Lester, Hattie Anderson, George Knowlton, J. C. Campbell and a very fair chorus are in the organization. They sing fairly, act poorly, but give abundant satisfaction. A remarkable feature of this "opera under canvas" is the offer of a prize. The highest price for seats is fifty cents. It was announced last Monday night that the lady or gentleman purchasing the most fifty-cent tickets will be entitled to a \$100 piano at the end of the fifteen weeks' season."

George Murphy, German dialect actor, in a new comedy, *Rudolph's Ambition*, opened at the Standard Museum last Monday. The play is a farce comedy, interspersed with scenes introducing music and specialties, and is very funny. Its owners do not aim to do anything else than create a laugh, and they accomplish their purpose in a most thorough manner. The cast included George H. Wood, Polly McDonald, See W. Decker, J. J. Gibbons and G. H. Smith.

Micaliz, a sensational melodrama, was the play at the Grand Museum. Manager Bruce's benefit on Monday afternoon and evening was a triumph for the popular beneficiary. The programme included a large number of volunteers.

George Clarke's Strange Disappearance was a dire failure in Brooklyn. After the matinee, Wednesday, June 2, the company struck for their salaries of the previous week in this city. No money being forthcoming, they refused to go on that night. Colonel Sinn then stepped in and agreed to pay salaries for the remaining performances of the week, and the engagement was closed without any further trouble. Mr. Clarke's indebtedness is about \$1,200 to the company and to Colonel Sinn. He gave his notes, payable Oct. 1 next, for the amount.

Colonel Sinn holds the scenery and the man-

script of the play, or did hold it on Monday. The following letter explains itself:

New York, June 5, 1886.
Strange Disappearance company, tender every thanks to Manager Colonel Sinn of the Standard Museum. Theatre, for his generous conduct toward us for having paid a certain amount of our salaries under circumstances which called for no moral or commercial interference on his part, and which, indeed, was an act entirely opposed to his business interests.

—George C. Bushell, manager of the Standard Museum, introduced a new company of actors, "Goon," at the Standard Museum on June 5.

—David Henderson, manager of the Standard Museum, has been succeeded by Daniel Sanderson, in charge of the Standard Museum for the summer season.

—Henry Belcher has been succeeded by his son, John Belcher, in charge of the Standard Museum for the summer season.

—Milton Nobles arrived in New York yesterday night to a fair house, and will be in residence at the Standard Museum for the summer season.

—On Saturday Miss Eliza Miller will sing on the *Normadie*. Miss Miller has been on a farewell tour of this country, and will be succeeded by John N. B. on August 30.

—Will T. Keogh, having been succeeded by John E. Owens, will be at his old business address, 120 West 45th Street, as manager of the Standard Academy of Music next season.

—Fred J. Reynolds, manager of the Standard Academy of Music, has been succeeded by John E. Owens, who has been added to the Metropolitan Opera company at Friday's performance.

—In the Courts.

DION BOUCICAULT'S PLAYS.

Several weeks ago Dion Boucicault was compelled to take legal action to restrain Henry E. Walton from proclaiming himself as the playwright-actor's exclusive agent and the only one having charge of the rights of producing Boucicault's plays, or from whom such rights could be obtained. Walton had repeatedly done this, and had even advertised and represented himself as Boucicault's agent. An injunction was obtained by the actor, restraining Walton from making such statements in the Supreme Court, and a long argument had as to the continuance of the same. Mr. Boucicault explained to the Court that he had given the right to Walton only to make such negotiations as he could for the production at dime museums and at smaller theatres of such plays as had failed to be attractive at the higher grade houses. There were several plays that had become time-worn and were no longer available, and the actor was willing to get what terms he could for them. Walton, however, had exceeded his authority and gave it out that he was the exclusive agent of all of Boucicault's plays. Boucicault denied that he had appointed Walton an exclusive agent. On Monday Judge Andrews, before whom the matter came up, rendered his decision in the case, ordering the injunction to be made permanent. He held, in the first place, that Walton was not an exclusive agent of Boucicault, and that, at any rate, even if the agency had been exclusive, it was revocable at the pleasure of the actor.

NOT A PROPER DEMAND.

One of the suits against Bartley Campbell in relation to the Fourteenth Street Theatre has been discontinued. This was the action brought by Samuel Colville to recover \$1,000, the May rent due on the theatre. It was to effect a disengagement of Mr. Campbell from the house in order that Mr. Colville might again get control of it and protect his interests. The theatre was rented by Mr. Colville to Mr. Campbell for a term of four years. For the first two years \$12,000 a year rent was to be paid, and on the last two years an additional \$1,000. When the case came up before Justice McCarthy, in the Eighth District Court, the lawyer who appeared for Mr. Campbell's relator moved that it be dismissed on the ground that the demand for the rent had not been made in a legal manner, and that there was nothing in the papers filed in the action to show that such a demand had been made. James Maguire was put on the stand, however, and he said he made a formal demand for the rent, but when Mr. Colville remained silent to testify, with characteristic frankness he said that he had simply told Mr. Campbell that he would like the rent for the month of May, and that he did not mention the amount due at the time. This was necessary to make the demand formal. Judge McCarthy therupon decided that the demand had not been made in a proper manner, and the suit was ordered to be discontinued.

Professional Doings.

—Ivan Perrot has been engaged for the Florences.

—Ted D. Marts is Roland Reed's new manager for next season.

—The Criterion Theatre, Brooklyn, may be rented for the Summer.

—Will J. Duffy is re-engaged as business manager for Lizzie Evans next season.

—Nate Salzby will open his Wild West Show at Staten Island on June 28.

—Dan Sully's Corner Grocery will open in Newark next Monday evening for a week.

—Whalen's New Grand Opera House at Louisville, Ky., was destroyed by fire on Monday morning.

—William Emmett, the well-known manager, died in a Chicago hospital last week. His age was forty-two.

—Press Eldridge is at work on a new operatic burlesque to follow *Ixion* at Koster and Bial's about September.

—One of the Bravest will most probably be produced at Tony Pastor's Theatre for a week, opening next Monday.

—Alice Gaillard, the contralto, has been assigned to an important role in *The Bridal Trap* at the Bijou Opera House.

—In Philadelphia to-morrow (Friday) actors are to play a game of baseball for the benefit of Mrs. Bartley Campbell.

—Charles B. Hanford, who has been the past two seasons with T. W. Keene and Robson and Crane, is at liberty for next.

—Leclair and Russell, in *A Practical Joke*, opened to a jammed house at the Pavilion Theatre, Harlem, on Monday night.

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THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM PAST PAGE.]

BOSTON'S MINSTRELS TO WELL-FILLED HOUSES. Week of 7th, 1st. At Music Hall the Thompson Opera co. did The Minstrels on May 21, 22 and 23, to good business. The Minstrels was put on for the second time in Kansas City, 24, 25 and 26, and was received very favorably and drew well. Linda Brambilla sang between the acts on nights of 25th and 26th. Kansas City will be sorry when she leaves. Week of 7th, Minstrels first three nights at the Gillies' Opera House. The Great Opera co. drew good house week of May 21 with the Mikado. Their costumes deserve special notice. Week of 7th the Morrisons, Alshor co. hold the boards for a week in Measure and Cymbeline.

The new faces at the Walnut Street Theatre are Ferdinand Fleury, Harry Carr, Donaldson Brothers. Remaining—Billy Carr, Donaldson Brothers.

The arrivals in the Colisee are Gallagher and West, Guy Sargent, Leonard and Wright and Hughes and Glenn. Remaining, Gibson and Bannon and Kittle Mills.

The Kansas City Museum did a big business with The Minstrels week of May 21. Week of 7th, The Minstrels.

PICKINGS: Manager Craig, of the Gillies, says he has the strongest booking for the season of 1886-7 of any in America, having recently booked Bernhardt, Madge, Wilson, Heriot, Gipsy Baron, Karsky Brothers, Shadwell and several other strong attractions. George H. Lash, representing the Abing-Morrison co., left New York night of 7th to arrange matters for next season.—Sam Hill, the business manager of the co., arrived here from France just. Mr. Kelled of the Kansas City Museum is arranging to open with an opera in the Royal Hall here. If the past rate goes up, Kansas City will have as many places of amusement as it has inhabitants.

MOSHERY.

Rollie Ryan in his impersonations at Apgar's Opera House, 2d and 3d, to only fair audiences.

NEBRASKA.

OMAHA.

Bard's Opera House (Thomas F. Boyd, manager); Green Hartshorne May 2d and 3d to only fair business, was the only event of the week.

People's: An Uncle Tom co. (double, of course) has been playing a week's engagement.

ITEM: A burlesque German comedy co. will give standard comedy at the Boyd every Sunday night during the summer.

LINCOLN.

Wade's Opera House (Fred Fuchs, manager); George 2d. Knights Over the Garden Wall 2d. Tony Denier's Humpty Dumpty 2d.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers); Henry Chapman, supported by a fairly good co., appeared in the 2d week, to good business. This week, Mrs. Lillian D. Moore, as Beatrice, and Miss Anna L. Lohman, for the appearance of the American Opera co. at the Academy on the 21st and 22d. LaLaine and The Figure-Duchesse will be produced. The choice of the Academy for the appearance of such an organization is received with much favor by the people.

Owing to the closing of the Robins on that indy we have news here of the success of Treasurer Gates.

Manager Powell announces the opening of the People's Theatre (see Column), and National Opera troupe will be the attraction for the week.

The Goddess Falls Park Theatre re-opens to-night with Miller's Alabam. It will be run on the same system.

Miller, Tracy and Freeman's tea cost circus occupies Fairlawn this week.

BUFFALO.

Miller and Gentry opened two Italian houses at the 2d week, and the Robins and the Figures were the best houses, some too提起 which they always do.

The Robins' Daughter was the attraction at the Court Street Theatre. The audience were of good and fully dressed. Misses Weston's week.

At the 2d week, Mrs. Marlin, last week, had given up her room there. Mrs. Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

The last fine clime of the season struck the city last week. Miller, Tracy and Freeman's. With very little advertising they drew good audiences, and gave quite a good show for the money.

FOUGHKEEPIE.

Cathedral Opera House (E. B. Scott, manager); The Robins and Gentry opened last week, doing an immense business. The 2d week, the Figures, and the Figures will be the attraction of the season. Misses Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

AMSTERDAM.

Opera House (J. E. Porter, manager); Ethel Somer, John E. Porter, manager, last week, doing an immense business. The 2d week, the Figures, and the Figures will be the attraction of the season. Misses Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

SUSPENSION BRIDGE.

Opera House (Hector Gluck, manager); J. S. Murphy in Harry Gow played to a crowded house Monday evening, May 21, and gave excellent satisfaction.

WATERPORT.

On Stage Park Theatre (Hector Gluck, manager); The Robins and Gentry opened last week, doing an immense business. The 2d week, the Figures, and the Figures will be the attraction of the season. Misses Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

OSWEGO.

Academy of Music (John E. Porter, manager); The Robins and Gentry opened last week, doing an immense business. The 2d week, the Figures, and the Figures will be the attraction of the season. Misses Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

CAMANDAIGUA.

Academy of Music (John E. Porter, manager); The Robins and Gentry did fair business last week. Supported by an auxiliary co., Little Church in Unknown and Unknown, 2d week.

BINGHAMTON.

Opera House (J. P. E. Clark, manager); J. S. Murphy in Harry Gow, to a fair house 2d. Very good satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager); Haverly's Minstrels gave a pleasing entertainment to a large audience, 2d. This performance closed the season at this theatre, the Robins, the Figures, and the Figures, and the Figures will be overhauled, and the latest and best improvements added. Manager Bardwell will open the coming season in August, and has many fine attractions already booked.

LOCKPORT.

Hodge Opera House (John Hodge, manager); The Robins and Gentry in a large repertoire, did a remarkably good business considering hot weather. Unknown was especially well done.

OHIO.

DAYTON.

Memorial Hall (Samuel Henderson, manager); The tall shrubbery bowed in welcome obedience to the sweet-scented breeze that wafted across the velvety lawns. The last rose ray of Heaven had fit the valley across, and nature was once more enthroned herself. The stars were still in their daily course. The strains of sweet music were sufficiently audible in the flower-gardens to be augmented with the rippling of the springs and the cooling of birds that had wandered too far from their nestlings. The air was rich with Nature's own perfume. It was indeed a terrestrial paradise, and such were the surroundings of the in the height of summer at the Soldiers' Home. The first performance of the season of the Robins' Daughter Detective, with the following: Mr. Bennett, Raymond Holmes, Jack Benedict, F. C. Johnson, Papa Vandervel, J. Clinton Hall; The Honorable Carter, John D. Gorham; Remington pore, W. H. Smith, Mr. Corneil Wetherbee, D. H. Wilson; Sir Thomas Merton, Charles H. Thompson; Frederick Ginn, Ginn & Son; George Gray, Thomas Wentworth, E. C. Middleton; Mrs. Van Ness, Olivia Ashton, Sophie L. Gilpin, Carter, Winfield Sweet. The comedy admits to display the histrionic abilities of the performers. Still, it affords ample opportunity for the enjoyment of each man's Saratoga and the ladies who were some beautiful girls. There is no question but that any criterion of taste would incline to think

that it cannot be favorably compared with the com- previous seasons. So I will refrain from speaking disparagingly, and trust to the future for better results. The gentlemen appeared to far better advantage than the ladies. This was owing, perhaps, to the fact that with one exception the latter were entire strangers to the House. The performers, all the old favorites, including Mme. Holmes, Huguer, Hall, Smith, Wilson, Tammes and Lizzie Newell, was the signal for prolonged applause, showing that their many friends here are far from forgetting them. The play was beautifully mounted, especially Act I., Academy of Design, and reflected much credit on Samuel Henderson and his worthy corps of assistants.

Miss H. Reist, of the Grand, will leave on the 2d for New York City in the interests of the Reist and Jackson circuit.

Barnum will bid us adieu 1st, and pleasure, lemonade, song books, concert tickets and chestnuts will reign supreme.

The lad has put in an appearance at the Home during the last four or five seasons, but this season he stole a march on us and forced his way into the ranks prior to the opening of the season. Raymond Holmes, the hand-some comedian of the Home co. was Groverized to Sidney Cowell, in Chicago, June 2, 1886. Mrs. McInnis will arrive here this week and spend the honeymoon at the Home. The newly-married couple have the best wishes of a host of friends here and abroad.

John F. Ward, wife and daughter, will arrive at the Home 6th, and when "Johnny" makes his first appearance will bring a yell that will raise the roof of Memorial Hall six inches.

The Melville Sisters' are at the Grand during the week of 1st.

The attachés of the Grand, including Treasurer Wood Patton, Charles B. Heikes, Ober Schaeck, Charles Combs and John Michaels, are members of the Faculty. The house on the beautiful bank of the Hudson River.

Mr. and Mrs. James Wilson's act, "A. & J. McNish," was most prominent. Next attraction booked is Nona Lyon for week of 2nd. A needed improvement has lately been made in the auditorium of this house. An inclined floor has been laid, thus affording a better view of the stage from seats toward the rear.

TOLEDO.

People's Theatre: Fisher and Willis' "Cold Day" has drawn fair houses during the week. The 2d week, Wheeler's and will make extensive repairs this summer.

SPRINGFIELD.

Theatrical business in this city has almost closed. The season has been a profitable one to the managers of both houses. In recognition of services rendered, gratuities, the Orpheus Society gave a testimonial benefit to the Belle Cole Concert co. May 31 at the Grand, the co. furnishing a very acceptable programme to a large house. Perry's "everill's" baritone solo, "Honors and Arms," Edna Day's "Laughing Song" and a duet by Miss Cole and Wilber Goss were the highlights of the evening.

ITEM: Manager Waldman will make some changes in his house this summer, which will increase the seating capacity.—James E. Woolley, business manager of Dossett's Tennesseeans, is spending this summer in this city.

LEETONIA.

Forney's Opera House (M. T. Forney, manager); Bella Moore in Mountain Pine, supported by a strong co. came on May 2d, playing to a fair house. Audience well pleased with Miss Moore's impersonation of Sincerity Week.

MANSFIELD.

Miller's Opera House (Miller and Ditzehofer, managers); The Stuart Dramatic co. played the week of May 21 to very bad business. Change of bill each evening.

ITEM: While in Worcester last week I saw Bella Moore as Sincerity Weeks in "A Mountain Pine." Miss Moore was surrounded by a co. who gave her interesting and intelligent performances. They are on route to San Francisco, and will play an engagement of two weeks at the Bush Street Theatre, San Francisco, beginning July 10.

LIMA.

Fayett Opera House (Quincy Kirby, manager); The Melville Sisters have played to crowded houses all week at ten and twenty cents, presenting Hazel Kirke, Danites, Galley Slave, Divorce, Rose Lynn, Kameralists and Queen's evidence. The co. contains some clever people and deserves the good names it has.

I'm sorry, I can't understand your letter, Mr. Mac, concerning the future movements of Manager Kilby; Mr. Kilby says he cannot divulge his plans for some time yet. He has control of the house here until September 1, and will play the best attractions until then.

The summer season here has been very successful, and a good co. can command a week's good business.

PENNSYLVANIA.

READING: Grand Opera House (George M. Miller, manager); Clegg Stanley, week of May 2d, in "The Collier's Daughter and Woman in Red, to fair business.

The New Theatre: The New Academy of Music is now under roof and work on the interior is progressing rapidly. The stage will be forty-two feet deep and eighty feet wide, with curtain opening of thirty-five feet. The drop-curtain will be a picture-piece by Hugh L. Reid, of Boston, and will cost over \$1,000. There will be twenty complete scenes of scenes by W. J. Fenton. The first floor will seat over 2,000, and the two galleries will seat over 1,000. The Academy of Music is on the ground floor and in all its appointments will be modern, safe and convenient, equal to any American theatre. The opening will take place Oct. 2d, but no attraction has been as yet decided upon. Manager John D. Mihler is giving everything his personal attention, and his large experience assures a pleasant place of amusement and a fine line of the best attractions.

OIL CITY.

Open House (Kane and Rogers, managers); Sawtelle Comedy co. occupied the boards for one week, opening May 21, drawing fair houses at low prices, and producing such dramas as Rosedale, The Two Orphans, Under the Gaslight, etc.

RHODE ISLAND.

PROVIDENCE: Providence Opera House (Robert Morrow, manager); The Robins and Gentry opened last week, doing an immense business. The 2d week, the Figures, and the Figures will be the attraction of the season. Misses Weston's week, and the Robins' Daughter Detective, with Dora A. Kelly in the title rôle.

VIRGINIA.

RICHMOND: The President (Colonel William E. Tanner) read his annual report, in which he referred to the highly-prosperous condition of the Association, the successful efforts of the Music Committee in securing the best available attractions for their musicals, and the competition and ingenuity displayed in new pieces and new scenes.—The New Academy of Music. An extract from the treasurer's report shows a balance on hand of \$150,70, May 6, 1886, which is exclusive of the Building Fund, which went through the hands of Colonel Samuel B. Paul, chairman of the Building Committee, showing the amount he turned over to the treasurer to be \$243,01. The entire cost of the new building, including scenery, furniture, etc., was \$1,000,000. The number of members on the rolls is 800. After the reading of the report the following officers were re-elected: William E. Tanner, President; T. William Pemberton, Vice President; Samuel Sinton, Treasurer; J. W. Pagan, Secretary.

EDWARD CLIFFORD CO.: Dubuque, 7, week.

E. T. STETSON: Chicago, 7, week.

ETTIE COGSWELL: Waterbury, Ct., 7, week.

EDITH SINCLAIR: Milwaukee, 7, week.

EMMA WARREN'S CO.: Cairo, Ill., 7, week.

FRIDA WILHELM'S GOLD DAY CO.: Milwaukee, 7, week.

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GARRET SWAIN: San Francisco, 7, week.

THE NEW YORK MIRROR.

Some Foreign Notes.

LONDON, May 26, 1866.

Within the ensuing seven days, three American companies, representing three different phases of American histrionic art, are announced to appear at London theatres. I wish my fellow-countrymen and *compères* all the success their pluck and energy deserves, but—as you may perceive from the break, I am not wholly free from misgivings. These spring, however, more from my knowledge and experience of English—well, let us call it “conservatism,” rather than from any question of American ability.

Cousin John Bull is very bull-headed in his methods and beliefs, and mind you not unreasonably so. After all that may be said on both sides of the question, perhaps the experienced judgment of old Mr. Bull is a safer and more agreeable guide than the audacity of young Brother Jonathan.

Politically, America can very well afford, in spite of all our hasty boastings, to take further lessons from Old England. In rational freedom, I don't think we are authorized to count ourselves as a nation very far ahead of England. In theory, yes; but in practice, no.

True, in America one man is as good as another—theoretically. We all know the “dog-gone” absurdity of the thing in practice, yet ‘tis nevertheless a deuced good point in arguing the question.

On the other hand—the British hand—there is no country in the world in which individual rights are more—or as much—recognized; where Law is more impartially administered, or more generally respected and obeyed, as in England, and that is in itself a very weighty advantage to consider. There is less individuality in England, but, then, there is also less lawlessness. I dare say ‘tis somewhat unpleasant for “Col.” Jones, of Jonesville, to walk unnoticed through the Strand; or to feel that despite his loud talk and aggressive swagger, he counts for no more in this community than Brown, Smith or Robinson.

That is very discouraging, but I don't know any American city of the size of London—or let us say of greater proportions—in which the rights of individuals command so quick and respectful obedience—where, should one extra passenger force his way into an omnibus, or railway carriage, or tramway, any regular passenger has a legal right to demand and enforce the law against overcrowding public conveyances.

Nor do I know of any American city in which if some exciting news vendor should by exciting street outcries of his “Extry” extricate (as he has done, drat him!) a penny from my pocket he can be legally pulled up for obtaining money under false pretenses.

Nor do I believe that even in New York a hack-driver can be haled up before a magistrate for only walking his horses (“loitering,” they call it here), and obstructing public travel on a thoroughfare.

These are small matters, I grant you, but then they enter very largely into the question of good government and of personal rights. And small as they undoubtedly are, I think we should perhaps be all better satisfied if they were more generally enforced.

But—(to return to our sheep)—I don't think that American players, or the American player's art are as much liked in London as they might be, and as ultimately I hope they will be, and for that reason I am a little apprehensive of results within the next week.

Dixey, under the adroit and intelligent management of John Hollingshead of the Gaiety, is attracting considerable attention, is being dined, and wined and clubbed to an extent which may reasonably be expected to superinduce that familiar yet melancholy disease known in our vernacular as “swell-head.”

John Hollingshead is great in “swell” methods, though himself, one of the most unpretending and genuine of good-fellows. He is the only person in all England known to me who possesses courage enough to write a note on one sheet of paper only—that is to say without the blank fly-sheet attached—which Fashion demands, or to discard gloves. He is also the only manager in London sufficiently audacious to ride on an omnibus. Henry Irving habitually uses a cab, but an *omnibus*—oh, no!

Hollingshead is the first manager who had moral courage enough to abolish the outrageous imposition of fees in a theatre. And it required, I assure you, no little courage—let us say stubborn grit—to thus antagonize British—conservatism. Few people in the States have any idea of the oppressive extent of these prescriptive fees. Let me tabulate them for you. Here is what a visit for two to a first-class theatre where fees obtain costs:

Two stalls (orchestra) seats.....	\$3.00
Cab to and from theatre.....	50
Two programmes of the play.....	50
Fee to beggar for opening cab doors.....	04
Fee for lady's basket in cloak-room.....	10
Fee to usher.....	10
Total	\$6.03

“For eighteen years,” Hollingshead remarked to me the other day, “I have fought this imposition. I relinquished by doing over £1,800 (\$9,000). Whether it has brought me in that much is a question; but at least I have had the pleasure of having my own way.”

Hollingshead's autograph is always appended to the legend, “No fees,” and he declares with ludicrous solemnity that when he dies his only epitaph shall be “No fees.”

But all this is *par paradoxæ*. The general prediction seems to be adverse to Dixey's success. I think he *will* succeed, because he

is a better actor than I have seen in England, and I have observed, as a rule, that they succeed who deserve success.

The Strategists, I fear, will fail. This fear, I must modestly say, is *not* based upon the fact that three of the four acts of the play were written by me at the suggestion of its original and clever proprietor, J. Clinton Hall.

It would perhaps be safer to withhold my predictions until after these adventuring spirits shall have made their appearance in London. But I am not afraid to put my guess upon record, and I shall really be very glad to have none of her. The enterprising impresario burst up, the operatic season closed, and Hattie was left to her own devices. Well for her, just at that moment the world was going mad over a comic opera. Every manager was fixing up companies to play the success of the hour, a wonderful Abyssinian operetta in the native costume. A first singer was wanted to take the part of Wankly-Fum, the dusky princess, and Hattie, thanks to her shapely figure and big black eyes, was selected at a hundred dollars per week and her costumes, which—consisting chiefly of burnt cork—did not cost much. Here at last was fame! She “caught on,” and soon everybody was raving about Wankly Fum. Perhaps in process of time she will have saved a few hundred dollars, and then she will spend every cent of it in getting up a grand opera company to play Ernani to the miners of Nevada, and to fancy herself a diva once more. She talks English with an Italian accent, eats yards of macaroni and smells loudly of garlic. In fact, she is more Italian than the Italians themselves, and never wears of repeating, “Vedi Napoli, e poi mori.”

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alias! applause and flowers will not support a healthy young woman with exhaustive lungs and improving stomach, and the *Diva* did not draw. By some mischance it leaked out that she was nothing more than an American girl, foisted on the public as a real, live foreigner. People, unluckily, recognized Hattie Pretzel in Signorina Prestallini, and would have none of her. The enterprising impresario burst up, the operatic season closed, and Hattie was left to her own devices. Well for her, just at that moment the world was going mad over a comic opera. Every manager was fixing up companies to play the success of the hour, a wonderful Abyssinian operetta in the native costume. A first singer was wanted to take the part of Wankly-Fum, the dusky princess, and Hattie, thanks to her shapely figure and big black eyes, was selected at a hundred dollars per week and her costumes, which—consisting chiefly of burnt cork—did not cost much. Here at last was fame! She “caught on,” and soon everybody was raving about Wankly Fum. Perhaps in process of time she will have saved a few hundred dollars, and then she will spend every cent of it in getting up a grand opera company to play Ernani to the miners of Nevada, and to fancy herself a diva once more. She talks English with an Italian accent, eats yards of macaroni and smells loudly of garlic. In fact, she is more Italian than the Italians themselves, and never wears of repeating, “Vedi Napoli, e poi mori.”

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THE NEW YORK MIRROR.

London News and Gossip.

LONDON, May 27.

The London best of the eagles of the Young Eagle of the West (as our Poet-Peer might put it) was well represented at the Royalty last Thursday night, when the massive and massive but still beautiful Barry (Helen of that ilk produced what turned out to be your Mr. Casson's Fatal Letter, rechristened The Homicides of Virginia. This play is, as you doubtless know, based on Anicet Bonyet's "Une Séparation" and an incident that, according to the programme, "actually happened in the great Civil War of America." The plot is so well known in the States that I will spare you the details, but I may tell you that in our opinion Cas has, by faulty construction and by a linked something which is not exactly sweetness, and which seems all the longer drawn out in consequence, spoiled what might have been made a powerful play. That striking scene in the second act where Rachel Trevor (born Esmonde) discovers that it is her husband who has played the spy and done to death her father and brother and the Confederate troops they were leading, roused the audience, who had previously been disposed to gay proceedings, to wild enthusiasm. The hopes then raised were, however, doomed to speedy disappointment. I have also to claim that the rechristening of the piece is a decision and a score, for it has rather less than nothing to do with Thackeray's "Virginians," and that the dialogue is both polysyllabic and superabundant. Helen Barry at first created considerable merriment by posing as a gushing seventeen-year-old maiden; but by and by, in her big scene, she carried all before her—not by running at them, as the irreverent might suppose, but by real, intense acting. Otherwise the cast was not conspicuous for want.

Three things in Cas's drama excited some comment—out to say astonishment. The first was the appearance on the stage in Act I. (Scene 18) of the London Evening Standard for May 20, 1860. The second was the author's allowing Spy Trevor to lecture on the law of South Carolina instead of bringing down the curtain on the big situation. The third was the way a mannequin his wife in the last act with Article 242 in the French code. Helen Barry will, it is thought, take the piece on tour. I should advise her to have it largely revised.

The new Esmonde put on at the Royalty the same evening had the extraordinary title of Henry La, Tra-la-la! But beyond this and the fact that it was written by one H. Malmaud Esmonde, the private secretary to the Honorable Harriet Court, there is nothing in its name for especial mention.

On the following day W. Yardley (once a well-known but now descended to dramatic worthiness) and his inseparable chum, "Poi" (so-called), had a matinee at the Gailey. Among other things they produced three of their own pieces—Hobbin (originally put on at German Hall), Act I. of their burlesque, Little Jack Horner, and Blood and Heart. The last named was the only novelty, and not much of a novelty either; for it turned out to be a one-act farce and Roundhead piece, with a story which had served for plays of that period time past. Then came the young lady adduced in the Cavalier case, who had married a middle-aged Roundhead, ignoring the fact that she had previously promised her hand and heart to a dashing soldier fighting under the then youthful and not yet marry Charles II. Anon, this Cavalier, who said he was a Frenchman, but didn't talk much like one (which was perhaps what came and concealed himself in the wife's bed-chamber, much to the disgust of her Roundhead husband). Eventually, however, the Roundhead was consigned—perishingly—to foreign parts, and the little wife, who was unweary, forsooth, to have eloped, returned to her Roundhead husband, and after a well-written patrician speech or two, all ended happily, and the authors were called before the curtain.

James Fernandez scored as the Roundhead, but Eliza Plympton, who on this occasion made her first appearance since his return from your villa, was boisterous and unduly melodramatic as the Cavalier. When Plympton was over here before he often committed the same fault.

We are now having, or are likely to have, if not too much opera, probably just opera enough. An Italian season of eight weeks, under the direction of Signor Lago, was started at Covent Garden on Tuesday. Next Monday Carl Rosa commences a four weeks' season of English opera at Drury Lane. After being given over for a while to political causes, Her Majesty's has now been prospectively engaged for the French plays, or we might presently have found the bold Mapleton seeking the bubble reputation even in that direction. But there is no Patti. According to some, Mapleton and company will arrive here next week, and according to others, Mapleton is moving Heaven and earth to secure La Diva. Up to now, however, he has not moved her to take a cent less than the ridiculously exorbitant terms which she has so long obtained from unfortunate impresarii and which have practically resulted in the ruin of Italian opera on both sides of the Atlantic.

Mapleton will doubtless reserve himself for an Autumn season at Her Majesty's with cheap prices. Signor Lago's venture is upheld by opponents of the ruinous star system, because he has promised good all-round performances, instead of a star supported by sticks. The fact that Lago's company includes such artists

as Bessone, "prima ballerina assoluta di La Scala," Cupid endeavors to cheer the youth by exhibiting various specimens of what in a horse would be string-halt, but which in a prima ballerina assoluta are really proofs of her assolutishness. By and by we have a quick change to the realms of Love, and are introduced to Hebe, alias Miss Lillie Lee. More string-halt, and cavaorting generally, when a fog sets in, and we are at once in the Clouds. Here the Spirits of Night turn up in force, and rob Cupid of his bow and eke his wings. Cupid is much distressed hereat, but reviving presently gathers around him an army of very pretty warriors in brass helmets and auricoma hair. These, after going in for the walk-round business somewhat profusely, eventually depart, led by Cupid at a string-trot, for the Temple of Mirth—a really gorgeous scene which suggests "Clio," "The Arabian Nights," and a pantomime transformation scene mixed, the result being as splendid a *coup d'œil* as ever was seen on any stage. Here ensue marches, processions and characteristic dances by Zulus, North American Indians, Hindoos, Nauchi Girls, Turkish Warriors, New Zealanders and Courtesans. The Courtesans' Dance was much appreciated by the bald headed maskers who occupied the private boxes, and it may safely be said that another triumph has been secured by the Alhambra directors.

At the St. James on Tuesday night last, Hare and Kendal produced Sydney Grundy and Sutherland Edwards' adaptation of D'Enery and Tarbe's drama, La Martyre. This was originally adapted from a romance in *Le Petit Journal*, a periodical similar to our London Journal, only more so. The French play was first produced at the Paris Ambigu at the beginning of March, and caused such a flutter for awhile that H. and K. immediately secured the English rights for their fashionable and fastidious house. And I may here point that it is to many a most ingenious paradox that Hare and Kendal (not forgetting Mrs. K., whom some have more or less irreverently termed the Mother of the Modern Drama) should, after posing as great moral teachers—the very Elect among managers—always produce French plays which deal so largely with the defiance of Commandment No. 7. La Maison du Mari, Maison Neuve, Antoinette Rigaud, and now La Martyre, which is, on the whole, a bit worse than the others, all at the very saintly Saint James! 'Tis passing strange. But no more of that.

This version of La Martyre is entitled The Wife's Sacrifice, and the humor of it is that there is not the slightest need for any sacrifice at all. But the self-sacrifice, Isabelle, Countess de Moray, being an impulsive and impressionable lady, thinks otherwise. So, forthwith, because her mother, before she was her mother (and before she was married to Isabelle's father—and not after, as in the French play), forfeited her honor and gave birth to an illegitimate son, Isabelle must needs pretend that the said illegitimate son, who comes worrying around, is her own lover, and all to shield her grey-haired mother! Thereby she not unnaturally offends her husband, who separates himself from her, and later on marries a lady of easy virtue. So the foolish Isabelle is deprived of husband and child, and then proceeds to cause all sorts of trouble besides. Meanwhile the husband, believing Isabelle's self-sacrifice, shoots the supposed lover, who falls writhing in his gore and thus spoils the family hearth-rug. At last everything is set right by a busy, merry little man (artistically played by Hare). The Count's second and sinful wife is, of course, shown to be no wife at all, at least not his, and Isabelle and her much worried husband that was pair off again. And when it is all over, and you get away from the really powerful acting that has kept you on the *qui vive*, you wonder what all the fuss has been about, and why.

Mrs. Kendal played magnificently as the idiotic Isabelle. Her pathos drew many tears. Her husband, as the Count, acted better than he is wont to do. And the rest of the cast is strong, with the exception of Charles Brookfield, who, strange to say, was far below his usual form. He is one of the best character actors before the public.

We are now having, or are likely to have, if not too much opera, probably just opera enough. An Italian season of eight weeks, under the direction of Signor Lago, was started at Covent Garden on Tuesday. Next Monday Carl Rosa commences a four weeks' season of English opera at Drury Lane. After being given over for a while to political causes, Her Majesty's has now been prospectively engaged for the French plays, or we might presently have found the bold Mapleton seeking the bubble reputation even in that direction. But there is no Patti. According to some, Mapleton and company will arrive here next week, and according to others, Mapleton is moving Heaven and earth to secure La Diva. Up to now, however, he has not moved her to take a cent less than the ridiculously exorbitant terms which she has so long obtained from unfortunate impresarii and which have practically resulted in the ruin of Italian opera on both sides of the Atlantic.

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as Gayarre, Ruocio, Marini, Maurel and Mesdames De Cepeda, Scalchi and Albani, is an earnest in this direction. If he succeeds it will be well for the future of Italian opera in this country. On Tuesday, the opening night, Lucrezia Borgia was given with much success, all things considered. Lucrezia is by no means the most favorable specimen of the Italian school, but it has melody at all events, and in these days we must be thankful for small mercies. The house was crowded with a really brilliant and fashionable audience, first among whom were our popular Prince and his charming Princess. Operations commenced with "God Save the Queen," given by the orchestra with considerable spirit, and as we all stood up in honor of that massive strain we all swore in our hearts that we would never, never desert Mrs. Micawber. I am sure Lago will not (though he is an alien and doesn't count), for Mrs. M.—I mean her Most Gracious Majesty—has engaged a box for the whole series, and may perhaps put in an appearance herself some fine evening. We have an epidemic of loyalty on here just now, which is quite welcome after the sedition that has late been preached. The opera, on the whole, went fairly well. Gayarre, when he abstained from forcing his voice unduly was an admirable Gennaro. Often enough, alas! he sacrificed sweetness to sound—or, more correctly speaking, fury. Mme. de Cepeda is a sufficiently mature Lucrezia, but is not a specimen of the dramatic soprano. Temira Labatour, a young Russian contralto, made her first appearance in this country as Mafio Orsini. She was very nervous and possibly did not do her powers justice. Pandolfini, the admirable artist, showed to considerable advantage as the Duke Alfonso. He can make up a dact as well as sing, a combination rare enough upon the lyric stage. The Prince of Wales, with the kindly sympathy which so well becomes him, frequently applauded the artists—sometimes when they didn't deserve it. Madame Marie Rose occupied a box and beamed brightly upon the audience, but did not apparently take much stock in the performance.

Charles Coghlan is busy with his new comedy for Mrs. Langtry, who will wear in it five gorgeous morning and evening dresses, one plain riding dress, two opera cloaks, two hats, and a lot of other things.—James Mortimer has done an English version of Sardou's *Les Vieux Garçons*. It is to be called Old Sinners, and will be played at the Gailey on June 16. At the same house, on the 23d, there will be put on a new comedy entitled *Mischief*, by Cunningham Bridgeman, the secretary of the theatre. Both these performances are matinées.—Charles Wyndham finding that The Circassian wants a lot of rewriting, has shelved it for awhile and will next Saturday revive *Wild Oats*, in which he will again play Rover, who keeps telling you that he is "the bold Thunder." David James and Edward Righton join the company for this piece.—Arthur Roberts, the sixty pounds a week low comedian, fell through a trap at the Avenue the other night and damaged himself. He generally manages that sort of thing by falling out of a trap, for, like the son of Nimshi, "he driveth furiously."—Several leading actors on tour have been charged with being drunk and disorderly lately. But they protest they were innocent.

Oliver Wendell Holmes went to see Faust at the Lyceum on Monday.—Daly's comedians open to-night at the Strand. Next week I will tell you how they got on.—Dixey is to be "received" to morrow night. He has brought some Dixey cigarettes with him. When he entered the Mersey last week the American Mikado company gave him a banquet. The dose has since been repeated in various quarters.—Last Saturday the Dixey crowd went to see Wilson Barrett as Clito. They have not yet stated whether they found the tragedy "so Grecian, you know."—Dixey starts Adonis at the Gailey on Monday. He is so extensively advertised that "Toujours Dixey" threatens to become a proverb.—Augustus Harris' sister, Nelly, and her husband, Mr. Sedger, are after the Comedy, where The Lily of Leoville is still running. Next Wednesday Augustus takes the chair at the Theatrical Fund Annual Dinner. If several distinguished personages have promised to be present. Among them is

GAWAIN.
—
The Alfa Norman company went to pieces at Albany on Saturday. Members of the company, who had managed to get back to town, called at THE MIROR office to complain of the shabby treatment they had received at the hands of the management. Up to Monday some of the chorus were unable to get away, and were threatened with being turned into the streets.

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THE NEW YORK MIRROR.

Telegraphic News.

[SPECIAL TO THE MIRROR.]

BOSTON, June 8.—The Summer season was opened at the Boston Theatre last night by Adah Gray in *East Lynne*, at reduced prices. The fifth performance of *Vivat Bijou* for the benefit of the attacks. House closed. The Black Hussar began its second week at the Boston Museum. The Martinetti Pantomime and Specialty company at the Howard; Promenade concert at Music Hall; Rose San's English Burlesque company in Dude-Do at the Windsor; Circus at Park Square; usual variety at dime museums.

ERIE, Pa., June 8.—A full house greeted the Corinne Merriemakers in *Capers* last night. Star and company were warmly greeted by a highly pleased audience.

CHICAGO, June 8.—A jammed house last night. Opening of my second week in Chicago.

TONY PASTOR.

ROCHESTER, June 8.—At the Academy, The Becker's Daughter is drawing fair audiences. Miller, Okey and Freeman's ten-cent circus is doing nicely at Falls' Field. The show presented is an agreeable surprise. Leslie and Henri, managers of the Genesee Falls Park Theatre, have deferred the opening of that house until 14th. The Tourists will be the attraction. Milton Aborn's company to follow.

Professional Doings.

Ethel Tucker closed season at Amsterdam, N. Y., on June 5.

Howard Kyle has been engaged for Fred. Ward's company.

John S. Murphy closed his season at Carbondale, Pa., last Friday night.

Agnes Llewellyn Wynne is at liberty for leading lady or leading juvenile.

Some time this month the Corinne Merriemakers will close the most successful season they have ever had.

W. H. Wheeldon, who gave excellent support to Louise Pomeroy during the past season, appearing in a varied repertoire, including tragedy, comedy and farce, is at liberty for heavy roles.

Manager Edings, of Ethel Tucker's company, and Manager Potter, of Potter's Opera House, Amsterdam, N. Y., have arranged to organize a stock company and give three performances each week in that city next season.

Chester's Standard Dramatic company closed a season of thirty-nine weeks at Watertown, N. Y., last Saturday night. Not a night was lost during the season. S. K. Chester will be in town to reorganize during August.

On the last night of the appearance of the Harrison and Gourlay company in California, James F. Tighe, the stage-manager of the organization, was presented with an elegant silver snuff box by the ladies of the company. The design was made by the late John Mazanovich.

Evan and Hoey will open their season in the Parlor Match at Hooley's Theatre, Chicago, on August 30. They will play every combination house in New York City during the season, opening here on Oct. 11, and not leaving this vicinity for the West until Jan. 31. They will not produce their new play, *A Reign of Terror*, by J. Grattan Donnelly, until the latter part of the season, and perhaps not until the season of 1887-8.

A. W. F. MacCollin writes THE MIRROR under date of May 30: "We are doing the longest continuous trip ever made by any company in this country. We left New York in November, 1884, and our long season has been very successful. Our repertoire has embraced some fifteen operas, eleven of which were played in Portland, Ore., during a season of several months. Our company all through has faithfully preserved its metropolitan reputation. We left Victoria, B. C., last Tuesday morning; reached St. Paul at one o'clock the following Sunday, and immediately left for New York for a short visit. Return to Cincinnati, where we open at the Highland House on June 14 for two weeks." The organization that Mr. MacCollin writes of was originally known as the Thompson Opera company.

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